This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

Nicholson. Egyptian Antiquities 1858

332
Nic

302014844Q

CATALOGUE

OF

EGYPTIAN

AND OTHER

ANTIQUITIES.

COLLECTED BY

SIR CHARLES NICHOLSON, D.C.L., LL.D.

&c. &c.

LONDON:
PRINTED BY REYNOLDS & CO., 15, OLD BROAD STREET.
1858.

ASHMOLEAN MUSEUM
EX LIBRIS
F. LL. GRIFFITH
ET
N.C.C. GRIFFITH
1937
OXFORD

PREFACE.

THE Egyptian Antiquities described in the accompanying Catalogue were collected by Sir Charles Nicholson during a Tour made in Egypt in the year 1856-57. The Catalogue has been prepared under the superintendence of Joseph Bonomi, Esq., F.S.A. Mr. Birch, the Director of the Department of Egyptian Antiquities at the British Museum, has kindly furnished Translations of some of the Papyri and Stelæ. The owner of the Collection is, however, under the most special obligation to his friend, the Rev. D. I. Heath, M.A., late Fellow of Trinity College, Cambridge, who has given Translations of all the fragments of Hieratic, as also of considerable portions of the hieroglyphic writing, whether on inscribed mummy cloth, papyrus, or wood. These are all found to be excerpts from the celebrated "Ritual, or Book of the Dead;" and they present, it is believed, the first occasion in which so large a portion of this ancient and mysterious religious formula has ever appeared in English. Some portions of the Greek inscriptions have been deciphered by Professor H. Malden, of University College, London; whilst the Coptic fragments have been most obligingly translated by C. W. Goodwin, Esq., M.A., of the Inner Temple, a gentleman distinguished for his philological attainments, and for his profound acquaintance with early Egyptian literature.

CATALOGUE OF EGYPTIAN ANTIQUITIES.

1. STATUE OF A SCRIBE IN A KNEELING POSITION HOLDING BEFORE HIM A TABLET.—The head-dress or rather fashion of the hair, is that of the scribes and officers of the court of the Kings of Egypt of the XVIIIth dynasty. The tablet is of the circular-headed form, and the inscription on it begins with the usual formula of funereal inscriptions. On the front are eight lines of hieroglyphics. Part of the third line, which contained the name of the person, has been purposely and anciently defaced; the fifth line of this inscription has also been picked out. On the back and the left shoulder there are some remains of the red pigment, with which the naked parts of the figure had been covered. The blue paint of the hieroglyphics has been restored. Fine limestone, 11 inches high.

2. PORTION OF A PERPENDICULAR INSCRIPTION IN HIEROGLYPHICS.

According to Mr. Birch, this is the end of the sepulchral formula for a person named Sa-Sati, auditor of plaints (judge) of the lord of the earth, i.e. king.

The forms of the letters are in the fashion of those of Thebes, of the XVIIIth dynasty. This fragment still preserves its original colours, except that the blue, being derived from copper, has turned to a greenish hue. The hieroglyphics are incised. Limestone, 10½ inches high.

3. THE UPPER PART OF A FIGURE OF OSIRIS, as judge of Amenti, holding in his left hand the flail, and in his right hand the pastoral

crook. On the head is the cap or crown of Upper Egypt, flanked by the two feathers of truth, the usual head-dress of this divinity. This bust is in the style of the period of the Greek kings of Egypt.—Bronze, 3¾ inches high.

4. FUNEREAL TABLET, representing a woman making an offering to her deceased husband or father. Between the figures is a table, on which are placed some of the usual offerings. Below is a single horizontal line of hieroglyphics. The figures are in low relief, while the hieroglyphics are incised. Limestone, 8 inches high 6 inches wide.

5. PERFECT TABLET, representing a man making an offering of cakes, fruits, and onions, which are placed on a table before the figure of a man sitting on a high-backed chair, the legs of which are carved in the shape of those of the lion. This person, the father of the man making the offering, holds a lotus in his left hand, and a kind of kerchief in his right. The man making the offering stands pouring out a libation to his deceased father, and at the same time holding in a kind of dish a trussed goose.

Above the figures are the two eyes and signet between them.

then two lines of hieroglyphics containing the usual formula.

"Peace offering to Osiris, the eternal ruler, who gives meals of food and drink, flesh and fowl, all good and clean things, to Nebames the justified."

Limestone, 9 inches high, 6¼ wide.

6. PORTION OF A TABLET representing a man in the act of adoration, and behind him a woman standing inhaling the perfume of the *lotus* flower. Above their heads are three lines of hieroglyphics placed horizontally, and to be read from the right hand corner.

7. TABLET REPRESENTING A MAN AND WOMAN SITTING ON A SEAT RAISED ON A DAIS, with their children standing in a row on the opposite side of the table of offerings.

The offerings upon the table are composed of a bundle of onions, a cucumber, a basket of grapes, and some cakes. The children of the deceased parents consist of four sons and one daughter: each figure has its name written in front.

Below are two lines of hieroglyphics placed horizontally, to be read beginning at the right hand, although the hieroglyphics face the left. The figures of this tablet are not above 3½ inches high, carefully sculptured in low relief. The ground is painted a yellowish tint. The hieroglyphics are incised. Limestone, 11 inches wide, 5¾ high.

8. Portion of a Tablet of Terra Cotta. It consists of six horizontal lines of hieroglyphics not impressed, but cut into the surface of the tile after it was baked; and in this particular differing from the hieroglyphics on the conical seals (see Nos. 61, 62, 63), which were always raised and impressed on the surface while the clay was soft and impressionable. The fragment is also curious, as being only part of a large inscription in a material, which was by no means ordinarily employed for inscriptions of this nature.—Red terra-cotta slab, 6¾ high, 6 wide.

9. Fragment of a Mohammedan Tombstone from among those in the ancient cemetery near Assuan, among which there are some of the year 500, of the Hejira, or about 1130 of our era. This fragment is made of the sandstone of Nubia. The only legible word seems to be the last word of the usual formula for beginning documents among the Mohammedans, namely, the first words of the Koran:

The great accumulation of tombs, and such engraved stones, is said to be the consequence of a battle which the natives of Assuan had with a force, chiefly composed of the Bishareen, which attacked from the side of the desert. *See Quatremere de Quincy, Notice sur les pays voisin de l'Egypt.*

10. Small portion of a Tablet representing Two Men carrying Offerings. This fragment is in the ancient style of work, probably of the time of Thothmosis III., B.C. 1500; it is in Theban limestone, 8 inches wide, 5 high.

11. Fragment of a Tablet in grey Granite, engraved on both sides with hieroglyphics in vertical columns. On one side, the word for Thebes, occurs twice.

12. Portion of a Tablet representing Two Men sitting

ON ORNAMENTED CHAIRS, AND INHALING THE FRAGRANCE OF THE LOTUS. The usual ring and the two eyes (see No. 5,) occupy the upper part of the tablet; then follow the figures in relievo; and then the hieroglyphics in perpendicular lines.

13. STATUE OF A MAN ENVELOPED IN A FRINGED GARMENT, LEAVING HIS RIGHT ARM EXPOSED. He is sitting on the square seat of ancient form. A column of hieroglyphics is scratched on the obelisk at the back.

This form of dress is very rare in sculptured figures. It probably represents a simple piece of linen cloth with a fringe (see No. 349), which from an examination of a great many mummy cloths, seems to have been woven on to one edge.

The head and feet are wanting. Black granite, 7½ high.

14. HEAD OF A STATUE OF OSIRIS of the Ptolemaic or Roman period, as the style of work indicates.

This fragment is remarkable as a geological specimen. It is of talcose slate, with octahedral crystals of magnetic iron imbedded in it.

15. HEAD OF AMUN-RA, THE PRINCIPAL DIVINITY OF THEBES. The groove on the top of the cap has been for the insertion of two tall feathers the characteristic head-dress of this divinity. The feathers were probably made of wood, as there are the remains of a wooden peg in one of the holes, by which they were attached to the cap. The place of the eyes has likewise been excavated for the insertion of some other material.

Imperfect statues of this god made of various materials are not uncommon. This probably belonged to the period before that change in the religious opinions of the Egyptians, when, as it would appear, all these statues were broken. (See No. 43.)

It is in a dark limestone, somewhat resembling the Purbeck marble of England, 2¼ inches high.

On the same stand, is the lower part of a standing figure, made of a similar material.

16. HEAD AND SHOULDERS OF A STATUE OF ISIS NURSING HORUS. The eyes have been of some other material. This statue has been anciently mended. Dark limestone, 7 ins. high.

17. A STATUE OF A FEMALE, in the ancient style of work, and of the best period of Egyptian Art. Unfortunately, there is no

inscription, and the head and feet are wanting. Slatestone, 15 ins. high.

18. PART OF THE FIGURE OF A CROCODILE, (Sebec) on an altar, limestone, 3¼ inches high.

On the same stand is inserted a fragment of a statue of a royal personage, which has been a work of considerable beauty; the ear and corner of the head-dress alone remain.

It is of hard limestone, 2½ inches high.

19. PART OF THE HAND OF A STATUE, the size of life, of a Divinity or Royal Person, as is evident from a piece of the royal plaited dress being attached. Black granite, 5 ins. long.

20. PLINTH OF A STATUE. The two feet and two lines of hieroglyphics. Limestone.

21. SMALL STATUE OF A FEMALE in a beautiful style of work. The lower half is wanting. Behind is a square block, on which is a column of hieroglyphics. Hard green stone, 4¼ inches high.

22. FRAGMENT OF THE STATUE OF AN EMBALMED PERSON.

The left hand is wanting, but in the right is the hoe and the cord attached to the seed-bag that is carried over the left shoulder.

Only four lines of an inscription, which begins at the back with the usual formula in full, remain. The hieroglyphics are engraved in outline. Clay stone 4 inches high.

23. MUMMY CLOTH inscribed with several chapters of the ritual for the dead in the hieratic character, and accompanied with illustrations in outline over each chapter. The piece of linen was in one length of twenty feet four inches, and about four inches wide, but is now divided into eight lengths for better preservation and exhibition. A chemist of London has lately discovered that the ink used by the ancient Egyptians for writing on linen, is a compound of nitrate of silver. The following identification and remarks are by the Rev. D. I. Heath. The reading on the long piece of linen marked No. 23, begins at the bottom.

The subject-matter contains the chapters of the Book of the Dead, from the twenty-sixth to the thirty-eighth inclusive, but the vignettes are all different from those shown in Lepsius's published edition. The name of the deceased was HEMET-UNNA, which may be interpreted "The Duck appears." The titles to these chapters are as follows:—

The Chapter on giving the heart of so and so its name in Purgatory.

The Chapter on not allowing the heart of so and so to take its name in Purgatory.

The Chapter on not allowing the heart of so and so to take its place in Purgatory.

The Chapter on not allowing so and so to keep his heart in Purgatory.

The Chapter on not allowing the heart of so and so placed in Purgatory to resist.

The Chapter on driving back the crocodile which comes to snatch the food of so and so in Purgatory.

The Chapter on driving back the crocodile that comes to snatch the food of a soul placed in Purgatory.

The Chapter on driving back all serpents.

The Chapter on so and so not being allowed to drink in Purgatory.

The Chapter on so and so not being allowed to eat in Purgatory.

The Chapter on driving back the tortoise.

The Chapter on driving back the goddess Milt.

The Chapter on living by breath in Purgatory, spoken to repel the goddess Milt.

24. Fragment of the cover of the Mummy of a Royal Lady. It consists of the right ear and part of the right cheek, with a portion of the head-dress. It is made of several layers of linen, plaster, and gum, moulded into the human form, and then gilt. Within this case was the embalmed body of the person, enveloped in cloths of different textures, sometimes inscribed and sometimes not, according to the rank of the person or fashion of the period. This case was usually placed within a wooden sarcophagus, highly decorated with significant emblems and hieroglyphics, and again within one of stone, also sculptured and inscribed.

25. Two Frames containing fragments of Enchorial and Greek Papyri.

26. Mummy of a little Girl in its inner wrappings, many of which are of dyed linen, principally blue and red, and enclosing *two folds of papyrus* (See Sketch 26 A) inscribed in the hieratic character. Over the face and upper part of the chest are the remains of the linen pasteboard cover, which has the face gilt. From the style of decoration it is probable this mummy is of the Greek period. The mummy as it appears in its inner wrappings

is about three feet six inches long. The above-mentioned pieces of papyri having been removed from the mummy, and stretched and mounted, were translated by Mr. Birch, of the British Museum, as follows, it is an address to Osiris, spoken by Haranth a daughter of the lady of the house Ouer or Ta-ur.

I am the Sun when He rises, I am Tum (or Atum) when He sets. I am Osiris, who is the dweller of the West, great god, lord of the East—guard me (ye) guardians of the gate of the Empyreal region? The guardians of the house have opened to me, turning with the guardians of the Empyreal gate. The guardians of the judgment hall of Truth have accepted this my good name for ever and ever.

The second papyrus appears only to be a piece of a whole, for the upper line is the end of a phrase. . . . . "not corrupting nor failing the Soul for ever." The under line reads . . . . "a good funeral, thy bones firm thy flesh increasing."

The other side reads . . . . "the words of the Osiris Haranth justified, who is born of Ta . . . . ur."

HYMN OR RITUALISTIC CHAPTER TO THE GODS.

Hail to Osiris who dwells in the West, great God, Lord of the East!
Flourish the name of Atum Lord of Annu!
Flourish the name of Shu in the book of the upper House in Annu [Heliopolis]!
Flourish the name of Tefnu within the lower abode of Annu in !
Flourish the name of Seb in the place of the evil!
Flourish the name of Nu in the place of Shens!
Flourish the name of Osiris who dwells in the West, in the East!
Flourish the name of Isis in the region of the great winds!
Flourish the name of Nepthys in the . . . . . a good funeral, may his bones remain, his flesh augment!

This seems of the same age as the other: both being about A. D. 90, or Trajan,

27. A WOODEN CASE CONTAINING THE MUMMY OF A FEMALE who was a Priestess of one of the Temples.

On the lid or upper half of this mummy case, the figures of the divinities that occupy the compartments on each side the centre divisions are in relief, while the representations on the side walls of the

lower half of the case are only painted. The face of the mummy is well modelled or carved in the wood of the cover, and painted of a yellow colour. with a slight tinge of red in the cheeks. The eyelids and eyebrows are painted blue, in imitation of the fashion still prevalent in the east of blacking the eyelids; but neither in the eyebrows nor eyelids is the pigment carried beyond the outer canthus. On her head is placed a bouquet of the lotus flower, and over her copious blue tresses she wears a wreath composed of the leaves of the same flower, and some similar ornaments confine the two large tresses which hang down in front. Upon these repose two large globular earrings. Her arms are crossed below her breast over an ample necklace, composed of lotus flowers and lotus leaves, interspersed with large round beads. Just below the necklace, is the scarabœus, with outstretched wings, and on each side of it is a picture of Osiris on his throne, accompanied by a goddess, in front of whom, in one picture, stands Isis, and in the other Nephthys, with wings attached to their arms. Immediately below this is a female divinity on one knee, extending her arms, to which likewise are attached extensive wings. Then follow, down the centre, four compartments containing the scarabœus, and on each side four other compartments, with representations of Osiris, seated on his throne, with a goddess standing behind it. Still lower, on the right side, are the ape and hawk-headed divinities of Amenti, while on the left, are the jackal and human-headed divinities. Lastly, Anubis, in the form of a jackal, at his post at the feet of the mummy, as guardian of the body. The spaces between all these compartments are filled up with the usual legends and sentences taken out of the ritual for the dead, and other significant ornaments. All round the upper part of the walls of the box is a row of snakes—the urœus or cobra, with the neck erect and inflated, and between each is the feather of Truth. Below this significative-border, the walls of the box are divided on each side into six compartments, not counting one at the head, immediately over which is the emblem signifying life, in the place of a snake. This compartment contains a picture of the buckle or

fastening of the waist and on each side is the symbolic eye —and

a figure of the goddess Nephthys, known by the emblem on her head.

The first compartment on the right side of the mummy case, is occupied with the subject of the deceased, under the form of a headless person,

who, in the place of the head, carries the feather of Truth, standing

before the figure of a Hawk, behind which is Nephthys. These figures are under a canopy, supported by the figure called a nilometer. Two lines of inscription separate this picture from the next compartment, which occurs about where the shoulder of the mummy would be. It represents the same headless person standing before Osiris, who is seated on his throne holding the crook and flail, and wearing the cap of lower Egypt, adorned with the two feathers of Truth. Behind the throne stands a goddess, and between the headless figure and Osiris is an altar, on which are some offerings. A single line of inscription separates this from the next picture, which occurs about the place of the elbow, and is exactly similar to the last. Two lines of inscription separate it from the next compartment, in which is figured Osiris seated on his throne as Judge of Amenti, accompanied by the same goddess; while before him, at the foot of the throne, is a table with offerings, placed just within the shrine that incloses the divinities. Advancing towards the judge is the deceased lady bearing an offering. She is preceded by Thoth, and behind her stands a snake-headed god, wearing the cap of Osiris, and over whose head is the winged eye

The figures in this compartment are accompanied by hieroglyphics. The next picture is separated from that last described, by two lines of hieroglyphics; it represents the Scarabœus sacer, with expanded wings, in a boat, below which, as it were under water, is the great serpent. A repetition of the same two lines of hieroglyphics bounds the compartment on this side, and separates it from the next picture, representing the deceased, accompanied by the snake-headed divinity, and the headless figure bearing an offering, and apparently being introduced by the goddess of Truth to the goddess of the Sycomore, the tree of the waters of life. Three lines of hieroglyphics terminate this side of the lower half of

the box, or mummy case. The wood of which this sarcophagus is made is the Ficus Sycomorus, now called in Egypt, Elgemaise.

The interior of the case is highly decorated with emblematical figures, serpents, and stars.

28. MUMMY CASE, AND MUMMY OF A MAN.

This case, which contains the mortal remains of an ancient inhabitant of Egypt, is ingeniously constructed out of pieces of sycomore wood, stucco, and canvass, formed into the prescribed shape of an embalmed person. Probably it was placed within a stone case of the same form. The whole is entirely covered with figures and hieroglyphics, from the form and style of which the case is presumed to be about the period of the Psammetici.

The face is painted red, the color which the artists of Egypt adopted for the complexion of the male population of that country. The eyelids and eyebrows are elongated towards the ears, and are painted of a blue color, as is likewise the massive hair. There is a hole in the chin for the insertion of a beard of the form of that of Osiris. On the top of the head is painted the sacred Scarab, and the hair is brought down in front, in two massive locks over the breast, which is covered with an ample necklace, composed of beads and lotus leaves. Below the necklace is a composite figure, with the head of a ram, and the body and wings of a vulture, which stretch over the mummy. Then follows a double series of small compartments, in which are depicted certain divinities, among whom are the four genii of Amenti, and lastly, at the feet, is the figure of a jackal. Several lines of hieroglyphics occupy the rest of the surface of the case till within a little of the under part, on which is painted a large figure of the goddess of the Western Region, her arms furnished with ample wings, and stretched out to receive the dead. She stands on the well known figure, signifying splendor.

29. MUMMY CASE OF CEDAR, from Memphis, shaped into the prescribed form, the lid fitting closely without the intervention of canvas or stucco. There are no remains of paint on this case, if we except the stains of red pigment on the face, but there are distinctly to be seen indications of the religious emblems and hieroglyphics with which this case was adorned, the fashion of which appears to belong to the same period as that last described, No. 28.

30. MUMMY OF A CAT. Bundles of linen made into the form of the mummy of a cat are not unfrequently found. This, however, is not an ancient forgery, but contains a real cat.

31. LEGS OF A MUMMY OF A CHILD, in the highest state of preservation, and in the best mode of embalming.

32. THE EMBALMED HEAD OF A FULL-GROWN YOUNG MAN. Remarkable for a kind of seal placed on the right parietal bone, near the sagital suture. This seal, which is of an oval form, seems to bear the impression of a Scarabœus and has been covered with gold leaf much alloyed with copper. The eyes have also had a smaller round seal placed on them, likewise covered with the same metal. The double thread, coarse canvas wrappings, have been partially removed from the cheek and back of the head, disclosing a scanty reddish beard, and coarse hair of the same complexion, which makes it almost certain that this is the head of a foreigner, and not improbably an Israelitish inhabitant of Lower Egypt, one of whom it is said, "Egypt shall gather them up, Memphis shall bury them." Hos. 9. 6.

The contents of the cranium were removed through the nostrils by breaking up the ethmoid bone, and that of the great cavities of the body through an incision in the left side. Then, as it would appear in this class of mummy, the whole body was immersed in bitumen, or pitch liquified at a very high temperature, and afterwards suffered to drain off, the body being placed horizontally on its back.

During the exhibition of Belzoni's antiquities at the Egyptian Hall, London, a copy of the verses here inserted were posted by an unknown hand * on the case of an unwrapped mummy of a man.

And thou hast walk'd about (how strange a story!)
In Thebes's streets three thousand years ago,
When the Memnonium was in all its glory,
And time had not begun to overthrow
Those temples, palaces, and piles stupendous,
Of which the very ruins are tremendous.

Speak! for thou long enough hast acted Dummy,
Thou hast a tongue—come let us hear its tune;
Thou'rt standing on thy legs, above ground, Mummy
Revisiting the glimpses of the moon,
Not like thin ghosts or disembodied creatures,
But with thy bones and flesh, and limbs and features.

* But since ascertained to have been Horace Smith.

Tell us—for doubtless thou canst recollect,
To whom should we assign the Sphinx's fame?
Was Cheops or Cephrenes architect
Of either pyramid that bears his name?
Is Pompey's pillar really a misnomer?
Had Thebes a hundred gates, as sung by Homer?

Perhaps thou wert a mason, and forbidden
By oath to tell the mysteries of thy trade;
Then say what secret melody was hidden
In Memnon's statue which at sunrise play'd?
Perhaps thou wert a priest—if so, my struggles
Are vain, for priestcraft never owns its juggles.

Perchance that very hand, now pinion'd flat,
Has hob-a-nobb'd with Pharoah glass to glass;
Or dropp'd a halfpenny in Homer's hat,
Or doff'd thine own to let Queen Dido pass;
Or held, by Solomon's own invitation,
A torch at the great Temple's dedication.

I need not ask thee, if that hand, when arm'd,
Has any Roman soldier maul'd and knuckled,
For thou wert dead, and buried, and embalm'd,
Ere Romulus and Remus had been suckled:—
Antiquity appears to have begun
Long after thy primeval race was run.

Thou could'st develop, if that withered tongue
Might tell us what those sightless orbs have seen,
How the world looked when it was fresh and young,
And the great Deluge still had left it green—
Or was it then so old, that History's pages
Contained no record of its early ages?

Still silent, incommunicative elf?
Ar't sworn to secresy? then keep thy vows;
But prythee tell us something of thyself,
Reveal the secrets of thy prison-house;
Since in the world of spirits thou hast slumbered,
What hast thou seen—what strange adventures numbered?

Since first thy form was in this box extended,
We have above ground seen some strange mutations;
The Roman empire has begun and ended,
New worlds have risen—we have lost old nations,
And countless kings have into dust been humbled,
While not a fragment of thy flesh has crumbled.

Didst thou not hear the pother o'er thy head,
When the great Persian conqueror, Cambyses,
March'd armies o'er thy tomb with thundering tread,
O'erthrew Osiris, Orus, Apis, Isis,
And shook the pyramids with fear and wonder,
When the gigantic Memnon fell asunder?

If the tomb's secrets may not be confess'd,
The nature of thy private life unfold:—
A heart has throbb'd beneath that leathern breast,
And tears adown that dusky cheek have roll'd:
Have children climb'd those knees and kiss'd that face?
What was thy name and station, age and race?

Statue of flesh—immortal of the dead!
Imperishable type of evanescence!
Posthumous man, who quitt'st thy narrow bed,
And standest undecay'd within our presence,
Thou wilt hear nothing till the Judgment morning
When the great trump shall thrill thee with its warning.

Why should this worthless tegument endure,
If its undying guest be lost for ever?
O let us keep the soul embalm'd and pure
In living virtue, that when both must sever,
Although corruption may our frame consume,
The immortal spirit in the skies may bloom.

33. Fragment of the Pasteboard Canvas Covering of the Mummy of a Female. The face is gilt and the hair painted blue.

34. A coarse Terra Cotta Vase, of a globular form, such as are seen in the hands of the king in making offerings to

the gods, and in the hieroglyphic inscriptions. The prenomen of Thothmosis III. B.C., 1500, is impressed on this vase in rudely executed hieroglyphics. The vase is 5⅝ inches high.

35. COARSE TERRA COTTA VASE, containing the mummy of an Ibis from the Ibis pits at Sakkara. The cover has never been removed, for the ancient plaster is unbroken.

36. DITTO, from the same locality, but opened.

37. A CANOPIC VASE,

With human head cover, and five lines of hieroglyphics, perfectly distinct, placed vertically. It is in oriental alabaster, a hard and beautifully water-marked limestone, found in great abundance in the margin of the desert on the eastern side of the Nile, about a hundred miles south of Cairo, at a place anciently called Alabastron; whence, reasonably, the name of the substance and of the manufactured article, as in all probability the vases so called were made in that place. The town of Alabastron was situated in the Cynopolite nome. See Chronology and Geography of Ancient Egypt, by S. Sharpe, Esq. It was usual to place four jars, or vases, which contained portions of the viscera of the embalmed person, with the sarcophagus in the tomb; these vases had each a different cover and name, viz:—

Amset, *human-headed.*
Hape, *baboon-headed.*
Sioumautf, *jackal-headed.*
Kebhsnauf, *hawk-headed,*

and they were called the genii of Amenti.

38. PORTRAIT STATUE OF A SCRIBE, in soft calcareous stone. He is seated on a cushion, his left knee raised, on which he holds with his left hand, the roll or volume of papyrus, which is kept sufficiently tight to write on, by being passed over the thigh. The right hand is raised, holding the stylus, or brush, to his mouth, whilst considering the sentence to be written. There are well cut hieroglyphics on three sides, and on the top of the plinth, and also on the papyrus. The head and arms have been restored. The following is a translation by the Rev. D. I. Heath:—

(On the volume) "Queen of Heaven, Ruler of Earth, may she give life, health, and strength, to the songsters of her holiness in the train of the good old man, and a good burial in Hades. I am the priest of the Queen of Heaven; may she cause victuals to be served for me (on the top of plinth), and milk to drop from the jug. May I live as a god

among them by gift of—." The continuation of this part of the inscription would have been on the front of the plinth, where also the name of the person represented would have occurred, all which have disappeared by time or violence. (On the right thigh), "May the presidents of the choristers of Amen." (On the plinth, very much defaced), "Ta Sha, son of a Scribe, A(u)ee."

39. HEAD OF A STATUE in dark granite, 9 inches high.

40. THE UPPER PART OF A FEMALE STATUE. This statue was in the sitting position, and probably of an important personage.

The style of work is that of the late Greek or Roman period. Syenite, 19½ inches high. The head and left arm have been restored.

41. UPPER PART OF THE STATUE OF THE WIFE OR DAUGHTER OF TIRHAKAH, KING OF ETHIOPIA (see Isaiah xxxvii. 9, and 2 Kings, 19.)

Who marched to the assistance of Hezekiah, King of Judah, when the territory of that sovereign was invaded by Sennacherib, king of Assyria. This statue was probably broken at the time of the Babylonish invasion of Egypt, under Nebuchadnezzar, which happened only a few years after the reign of Tirhakah, or at the subsequent invasion, under Cambyses.

The entire face is modern. She holds in her left hand the flower

or instrument carried by royal ladies. On the plain part at the back are the remains of an inscription in two columns of beautifully formed characters, in which the name of Tirhakah occurs, after which would have followed the name of the person represented, as may be conjectured by the character immediately below the cartouch, which usually

precedes the ovals containing the names of queens, so that if this statue represents a daughter of Tirhakah, as Mr Birch is inclined to suppose, from the circumstance of the king's name appearing first, she must also have been the wife of a king.

The statue has been in the erect position.

Black granite, 23 inches high.

This fragment was bought at Thebes.

42. THE FEET AND PART OF THE PLINTH OF THE STATUE OF A QUEEN, for on the pedestal or plinth was a figure of Nilus,

the sustainer of the throne of Egypt, bringing the Papyrus, the Lotus, and three water jars. The feet are well executed. The statue was in a walking position, and must have been about three feet high. Alabaster. A portion of the pedestal has been restored.

43. Fragment of a Granite Statue of the Queen of Egypt who was the Wife of Psammetichus III.

The Pharoah-Hophra of the Bible mentioned by name, by the prophet Jeremiah — xliv. 30 — and again in chapter xlvi. 2, when this Pharaoh was with his army "by the river Euphrates in Carchemish, which Nebuchadnezzar king of Babylon smote, in the fourth year of Jehoiakim the son of Josiah king of Judah," and alluded to twice in the same chapter, as well as in the book of Ezekiel — xxix. 23. The fragment consists only of the right hand and part of the body of the statue; but fragmentary as this piece of antiquity is, those few signs in the oval at the back identify it with indisputable certainty, as the statue of the wife of Pharaoh-Hophra, and a work of art of the period, giving to it an importance as a tangible evidence of the truth of Scripture

history, that makes it of great value. We read — Jer. xliii. 13, images in the temples of Egypt were broken at the time of the Babylonish invasion which took place about eight years after the death of Pharaoh-Hophra, at which time, this statue, of the wife of a king who had been so recently allied with the enemies of the invader, would be an object of peculiar vengeance, and, therefore, so greatly mutilated. This name differs slightly from that of the same queen given in the "Chronology and Geography of Ancient Egypt," by Mr. S. Sharpe.

44. Fragment of the large fallen Obelisk of Karnak. The companion obelisk of which this is a fragment is one block of Syenite, or rose-coloured granite, ninety-three feet long, eight feet square at its base, and six feet square at the base of the pyramidion. See Transactions of the R. S. L., vol. I. Second Series, p. 158.

45. Fragment of soft Limestone from the Apis cave, near Sakkara, on which is an inscription in the enchorial character.

46. Fragment of an inscription from the Tomb of a Priest, in the *nummulite* rock of the locality of the great pyra-

mids of Ghiza. This stone will be found extremely interesting as a geological specimen.

47. Head of the Dog-faced Baboon. This is the cover of one of the four jars that contained the viscera of the mummified person in whose tomb it was found. The baboon-headed god of Amenti was called Hape.

48. Human-headed Cover of another of the Four Jars. This divinity of Amenti was called Amset.

49. Fragment of the Statue of a Mummified Person, in a beautiful style of Egyptian Art. This figure bears none of the emblems which are common to the more ordinary figures of the same class, nor has it the curved beard. The work and the hieroglyphics seem to be of the time of Psammetichus—Limestone, 8 inches high.

50. Rude Statue of a Person in the Dress of a Scribe of the Eighteenth Dynasty. Lime-stone, 7¾ inches high.

51. Perfect Funereal Tablet. In the semicircular top is the arch-formed heaven and the winged globe. Below is a man making an offering and prayer to three of the divinities of Egypt, namely, Osiris, Horus, and Isis. Below this again are three women and a man, probably the children of the person in the compartment above. Three lines of inscription placed horizontally terminate this tablet.

52. Tablet dedicated to Osiris in the 26th Year and 3rd Month of the Reign of Amasis. The Royal name occurs twice, once in the first column, as at A, and again in the seventh column—, B. The number of years is expressed, not in the usual cyphers, but by a sign or hieroglyphic which is used to signify light or rays.

A

B

A succession of these triangular forms is usually seen proceeding from the figure of the sun, and in harmony with this idea the emblem, is sculptured on the sides of the only opening for light in the ceiling of a dark chamber in the temple of Dendera. Possibly, in the highly figurative writing of Egypt, the hiero-grammatist intended to convey an idea of the splendour of the reign

of Amasis by the use of this figure, and to say in the 26th period of splendour, or year of the reign of Amasis, &c. &c.

The circular part of the tablet is occupied by the dedication to Osiris. Then follow eight vertical lines of inscription, and one horizontal line at the base of the tablet. The hieroglyphics are coarsely engraved intaglio on a slab of limestone, 22¾ ins. high, and 12 wide.

53. TABLET BEGINNING WITH THE VERY USUAL FORMULA NAMELY, THE TWO EYES, AND THE SEAL OR RING. (See No. 5.) To this succeeds a young man and a woman making an offering to a person seated on an ornamented chair, holding in his left hand a lotus, and in his right a fold of linen. At the foot of the elevated dais or platform on which the chair of the seated person is placed, is a table with a bundle of onions, the leg of a gazelle, and some cakes. Over this a young man is pouring a libation. Two lines of hieroglyphics terminating below in a short sentence, complete this tablet. It is of Theban style, and retains much of the ancient pigment. Of soft limestone, 17 ins. high and 11¾ ins. wide.

54. THE LEFT BREAST AND PENDANT SHOULDER-PIECE OF THE HEAD-DRESS OF A ROYAL PERSON. Granite, 7½ ins. high.

55. PORTION OF THE HEAD OF A STATUE IN GRANITE, that must have been of some consideration, as it has been most ingeniously restored by the ancient Egyptians, from which circumstance it probably represented one of those divinities which fell into disrepute, and in a subsequent reign were restored to favour.

56. FIGURE OF OSIRIS SITTING ON HIS THRONE AS JUDGE OF AMENTI. It is of steatite, about 5 inches high. The head is modern.

57. THE COVER OF A BASKET MADE OF THE PALM LEAF—a manufacture still carried on in Egypt, particularly south of Assuan.

58. EXTREMELY RARE TERRA COTTA OF A LATE EPOCH, representing a woman as entombed after the Greek or Roman fashion. On her right side is her mirror placed on a stool; on

her left are two vases and two cakes. Rude work, 6 high; 4, wide.

59. The Upper Part of the Statue of a Woman. Terra cotta. 4½ high.

60. Rude Figure of a Horse's Head in Terra Cotta. It seems to have belonged to a vase.

61. Fragment of a square-formed Mass of Baked Earth, on the end of which are impressed four lines of hieroglyphics placed horizontally, and bounded by a circle. This is one of those stamps or seals of terra cotta that are usually conical in form, and like most of these conical seals has been dipped in a red liquid which has stained it 2¾ inches above the surface on which the hieroglyphics are impressed. The base is 4 inches in diameter.

62. Fragment of a Cone, on the base of which have been impressed two square cavities containing hieroglyphics.

The base of this cone is 2¼ inches in diameter.

63. Another Fragment of a Terra Cotta Cone, of a light-coloured clay, on which three lines of hieroglyphics, arranged perpendicularly, are impressed. The object or use of these cones is not known. They are found in great abundance on the western side of Thebes. The king is often represented in the sculptures on the walls of the temples, as offering some object to the divinities precisely of the shape and usual size of these cones —holding the base in the palm of his hand. Cones of terra cotta, but very much smaller than those of Egypt, the base being dipped in variously coloured vitreous glaze, have lately been found inserted into the clay walls of some Assyrian buildings, forming patterns, and at the same time protecting the wall from the effect of rain.

64. Globular Terra Cotta Vase, precisely of the form of those seen in the hands of the king, and in the hieroglyphics. (See No. 34.) 4 inches high.

65. Piece of Wood carved into the shape of a Vase, with a handle, and painted to imitate granite of the rose colour. 7½ inches high.

66. Vase of Terra Cotta with long neck and handle.

The handle is broken. This vase is of Greek form, 5½ inches.

67. Terra Cotta Vase with two handles. The body of the vase is circular in one aspect, and gibbous in another, 4¼ inches.

68. Vase of Hard Black Earthenware, 5½ inches

69. Solid piece of Wood turned in a shape imitating an unguent vase and its cover. It has an illegible inscription in two short lines painted on it. The whole has been colored to imitate the Alabaster vases, and covered with a resinous varnish which has turned excessively yellow. It is 6½ inches high.

70. Rudely executed Figure of Osiris, or of a mummified person. It is painted white, and has a line of hieroglyphics down the front and back. In the fore part of the pedestal is a square excavation, the cover of which is shaped into the form of a hawk. The figure is of sycomore fig wood, 14¾ inches high, and the pedestal, of the same wood, 13 inches long.

71. Similar Figure and Pedestal, but less decorated, and smaller. Sycomore fig wood, 11¾ inches.

72. Figure of Isis in a kneeling position. The face is entirely corroded, and there is only a slight stain of the former painted decorations. 12 inches high, and of Sycomore fig tree wood.

73. Figure of Isis in a like position, of excellent sculpture, probably of the Greek period. Sycomore wood, 12 inches in length.

74. Rude Figure of a Mummy, no inscription, Sycomore wood, 8¼ inches.

75. Figure of a Mummy with an inscription down the back front, and sole of the foot in black pigment, on the bare wood, It is 8 inches high.

76. Statue of a Cat in Sycomore wood, 7¼ inches.

77. Fragment of a Mummy Case. On the inside of the case, were the shoulders of the mummy rested, is depicted a man habited in garments made of the fine linen of Egypt, pouring out a libation over a table of offerings placed before Osiris. Among the offerings is a bundle of young onions, an undistinguishable vegetable, the leg of a gazelle, the head of an ox, a basket of flat cakes, the ribs of some quadruped, a pomegranate, an oval cake with seeds, a basket made of the same

material, as the specimen No. 57, containing picked grapes, then another oval cake, a bunch of grapes, and two circular cakes. Underneath the table is an emblem usually placed before this divinity. An inscription in nine lines occupies the space between the mortal and the god, six of which relate to the former. The piece of wood on which this ancient picture is painted is 24 inches high, and 17 inches wide.

78. LOWER PART OF THE SAME CASE, in which are two cartouches containing varients of the name of Amunothph III. B.C. 1250, with which period both the style of work, and the costume of the figure in the former piece of the sarcophagus agree. Between the cartouches is the figure of the God of Periods, holding two palm branches, to which are pendant the hieroglyphics of life and stability. This piece of wood is 22 inches high, and forms the back part of the sarcophagus, where the legs and feet of the mummy rested. Two figures of Anubis occupy the lower division.

79. FUNEREAL TABLET painted on wood. It represents a female in the attitude of prayer before Ra and the four genii of Amenti, placed in the following succession. The human-headed, the monkey-headed, the jackal-headed, the hawk-headed. Five lines of hieroglyphics placed horizontally fill up the remainder of the space; 20½ inches high, 13½ inches wide.

80. THE CANVASS PASTEBOARD COVER OF THE UPPER PART OF THE MUMMY OF A LADY; of the Roman period. The purple stripe about an inch wide on the tunic, is common to the figures painted on the walls of the Christian Catacombs of Rome, Besides this decoration on the tunic, is a brown colored square ornament on one edge of the outer garment with certain white lines placed systematically from the edge inwards. A veil of ornamented tissue is also represented on the head, to which part of the female dress of this period St. Paul alludes in the epistle to the Corinthians (1 Cor. xi. 10). There are also an ornament round the neck, a vase in the right hand, and some flowers in the left. It is not improbable that this mask belonged to the embalmed remains of a Christian inhabitant of Egypt in the time of the Apostles, or soon after.

81. Funereal Tablet representing a Man in the attitude of prayer before Osiris, Ra, Isis, and the four genii of Amenti who stand in the approved succession. Four lines of hieroglyphics placed horizontally, complete this tablet. 16 high; 9½ wide.

82. Fragment of the back of the lower part of a Mummy Case, in which the buckle or bow of the waistband is the leading feature. 15½ by 13½.

83. Two Pieces of Canvass Pasteboard, part of the inner covering of a Mummy.

84. Part of the Wall or Side of the Outer Wooden Case of a Mummy of the same period as No. 27. It represents an offering composed of a lotus flower and three cakes, placed in the shrine of two of the genii or gods of Amenti, namely, the jackal-headed and the hawk-headed. Over the offering is the human eye, with the wing.

85. Fragment of the First Chapter of the Ritual, written in a beautiful hieratic handwriting, and adorned with highly finished illustrations in outline.

From the style of this manuscript, and the forms of the figures, it is of the time of the Psammetici, or early Greek period. The large illumination at the head of this chapter represents Osiris seated on his throne, under a canopy supported by columns of the ancient order. Before him would be a representation of the deceased, making offering and prayer. The god in this drawing is habited as a mummy, covered with that network of beads common to mummies of the more ancient period attributed to the volume. The main lines are thick and carefully defined, while the minor and interior are thin and clear. The throne is highly decorated with the prescribed ornamentation for its sides and borders, and the square is precisely occupied with the heart-shaped emblem and its appendages, signifying upper and lower Egypt; on the dais of the throne is a series of the symbolic device belonging to that part of the seat of the divinities of Egypt, signifying that it is the seat of the lord of life and dominion. Over the hieratic writing are the remains of the picture of the first chapter, which represents the funeral of the deceased. It is to be remarked that in these most ancient of all manuscripts the first word of a sentence in each chapter

is written in red ink, a custom that was adopted in after times and called from the circumstance of the color, the Rubric.

This volume is 12¾ inches wide, and the length of the fragment is 22½ inches.

N.B.—In the British Museum is a narrow roll of MS. precisely in the same hand.

With reference to the above papyrus, the Rev. D. I. Heath makes the following remarks:—

The papyrus marked No. 85 ought some day to be copied; it is a most singular document, for the heading is that of the 2nd chapter, but the contents are principally taken from the 1st chapter. There are, however, a great many variations from Lepsius' published edition, for instance, the feast of the Dogstar is brought in, and those who study the different festivals of the Egyptians would be glad to collate this papyrus; the name of the deceased is Ptah, the son of Amen. The inscription reads, "Saith Osiris, dwelling in the west, Great God, Lord of the East, Eternal Lord, Shepherd of the living, great God, Shepherd for ever."

86. Fragment of Papyrus in the Hieratic Hand, divided into eleven columns of irregular width. The upper part of the MS. is imperfect. It is 9 inches wide and 23 long.

It belongs to Ptah, son of Ta-Amen; it contains the 91st chapter of the ritual, the chapter on not allowing the soul of so and so to smell in purgatory.

87. Five Fragments of Hieratic Writing, which belonged apparently to that of No. 85. Below is a portion of the ritual written on a strip of linen, 24 inches long and 4 inches wide. The vignettes are those belonging to Chapters XVI. and XVII. of the Ritual. The name of the deceased is a short one, but being faded cannot be made out.

88. Eight Hieratic Fragments on Linen, of different qualities, in three distinct hand-writings. The deceased was named Takukee, son of Chroti.

89. Frame containing Nine Specimens of Hieratic on linen of different qualities.

90. Seven Fragments of the Running Illustrations in outline, from the top of the chapters of the ritual. These illustrations are by the same artist or hiero-grammatist, and on

the same quality of linen. They are about 15 inches long and 2 inches wide.

91. NINE FRAGMENTS OF HIERATIC by different scribes, and on various qualities of linen. The handwriting on some of these pieces is identical with that on four of the strips in No. 89.

The strip marked F belongs to the same individual mentioned in No. 301. B is the 132nd chapter of the Book of Dead. The chapter on allowing so and so to go to see his house in purgatory. I contains the title of chapter 94, and H that of 95. These chapters are the chapters on addressing the pen and ink in the abode of Thoth, and the chapter on being unswathed in the abode of Thoth.

These fragments are remarkable from the deceased being named Uonofer in a royal ring. The mother's name not being written altogether phonetically is uncertain. It probably reads Ta-Chrot-Asib, but the second syllable being merely the picture of a child, who knows but what the name was Ta-Hunnu-Asib? Several other pronunciations might be suggested. The meaning of the name is "The Child walks." "Saith the Osirian, Ptah, the son of Ta-Amen, deceased, Oh, honoured and highly worshipped, ye spirits of the great Rams, who give their vigour to the gods sitting on your throne, greatly talked of, the eyes of the path of my spirit within me, I am equipped. I am a holy one. I am equipped. I have finished my course to the mansions where the Sun, Atum, Kheper, and Athor reside. If this chapter be recited he becomes one among the sanctified, he is equipped in purgatory.

92. MANUSCRIPT UPON FINE LINEN, with a vignette or picture in colors. The style of the hand-writing is that of the XVIII. Dynasty, B.C. 1424.

Mr. Samuel Birch, of the British Museum, has examined this MS., and describes it in the following words:—

The vignette represents the deities Isis, Horus, Khepera, Gamu, followed by the deceased female, Tani, for whom the Ritual has been written.

The text contains chapter 129 of the Ritual (Lepsius Todt. Taf. lii c. 129). It is preceded by a paragraph not in the Ritual.

(Paragraph.) Say the gods who belong to the sun, Let Tani stand at the boat of the sun, coming out justified before Horus, who is in his disk; she is justified against all her enemies.

(Rubric.) The book of preparing a person so that he may stand at the boat of the sun with the gods who belong to him. The Heron

(Bennu) has gone to the East, Osiris to Tattu. I have opened the doors of the Nile; I have cleared the path of the sun; I have led (or drawn) Sochavis on his sledge; I have placed the crown (or asp) in its place; I have followed (Osiris); I have adored the sun; I have joined them who adore him; I am one of them; I was made second after Isis; I overcame their power; I knotted the cord; I turned back the Apophis; I made him to recoil. The sun gave me his hands. His satellites did not stop me. I prevail; the eye prevails also. Tani has separated, it is separated the egg and the fish (Rubric). This chapter is said over the representation which is in the pictures, let it be written on a clean book, with the point of an emerald graver. Wash it in scented water, lay it on the knee of the dead, let it accompany his flesh. She is not turned away at the bask of the sun. Thoth clothes her when she comes forth. She is arrayed in pure linen.

The following is a translation of the same document by the Rev. D. Heath:—

The figures represent Isis, Thoth, Kheper, and Mu, followed by the deceased woman, Tani.

Hail ye Gods who accompany the Sun; Grant that the deceased Tani may embark in the sun's boat, may issue justified before Horus in his disk, and may be justified against his enemies.

Then follows a portion of the 129th chapter of the Book of the Dead:—

The chapter on the strengthening of the soul, and the allowing it to embark into the boat of the sun with his companions.

I have ferried over the Phœnix to the East, and Osiris to Dadu; I have crossed the channels of the Nile; I have surmounted the route of the sun's disk; I have hauled Sokari into his barque, and paddled Ourti without delay; I have served, I have adored the disk; I am collected among his worshippers; I am one among them; I form the second with Isis; I paddle their souls across; I handle the oar; I have smitten the Serpent; I have turned back his legs. The Sun has given me his arms, his opponents have not hindered me; and when I am engaged in sculling his Sacred Eye sculls also; when the deceased Tani feasts, she feasts on eggs and the Abon fish.

This chapter is addressed to the wanderer in the picture, it is written upon a roll tinted with solution of colouring matter in liquid of Anti, which the soul has received upon its knees, it will never stumble with its limbs; she appears in the boat of the Sun; Thoth adorns her on her appearance, walking in the garment of righteousness.

93. Fragment of a Beautifully Inscribed Ritual in quasi hieroglyphics. The illustration, which is outline, represents the last piece of the last chapter. The arms of the sun stretched out to receive the mummy.

It is 23 inches long by 9½ inches wide.

Translation by the Rev. D. I. Heath:—

The first and last figures in the boat are named "look-out man" and "steersman," Ap-heru and Nahash. The others probably represent symbolically the deceased man's food and other necessary articles. The name of the hour of the night during which he arrives is given in the left hand column, as also that of the city and the inclosed citadel of the city to which he is brought. The other inscriptions relate in the usual terms the state of salvation to which deceased is drawn, and the benefits he receives thereby.

94. Papyrus. 11 feet 7 inches long and 5½ inches wide. This papyrus is inscribed on both sides in a fine bold hieratic hand. The inscription begins at the most imperfect end, reading from right to left, and proceeding to the end on that side where there is a piece written upside down; here the volume was turned, and the inscription was read from this end to the beginning. The evidence of this fact (which as far as I am acquainted is unique) will be found in the proper succession of the chapters, and unmistakeably from a series of notches in the lower margin, the consequence of an accident which happened to the volume when it was closed. Unfortunately the upper part of the roll is wanting, possibly there is not more than half the width of the volume.

Translation by the Rev. D. I. Heath:—

The columns are all incomplete, but we can recognize what is called "the negative confession." This forms part of the 125th chapter, and it is entitled, "The Book of the Approach to the Hall of the Two Truths, where confession is made by each individual of the wickednesses he has done, so that he may look upon the faces of the gods."

The chapter begins thus:—

"Hail, Oh Lords of the Two Truths, Hail, Oh thou great God, Lord of the Two Truths; My Lord I am come to thee, I make my offering to thee that I may see thy goodness. I have read, and I do read, thy name; I read the name of thy forty-two assessors who are with thee in

the Hall of the Two Truths, who live by guarding the wicked, and who drink their blood on this day of unravelling of words before Uonofer deceased. May thy name be recognised as the Double Spirit, Lord of the Double Truths. May I read you, Oh Lords of Truth. I make offering to you of a straight rule; I snap in pieces for you wickedness." The 42 repudiations of different sins are then recited in different forms, and at the end of the chapter (line 66) the Rubric for its proper performance, and the benefits to be derived therefrom are given in the following terms:—

"To be recited by a priest stoled in gorgeous robes and white slippers, and his head anointed with oil of Anta. His offerings are to be bread and wine, with meat offering, and fowl, and frankincense, with flowers of all sorts. Afterwards you are to arrange the funereal procession according to ordinance in a piece of ground purified with (oil of) schent. It is to be poured upon a field on which no horse has trodden.

If this book be performed over him (viz. the deceased) he will be favoured with children to his children. He will come to no misfortune, he will be a favourite of the king and his brethren, and there will be given him cakes and puddings, milk, and plenty of flesh upon the altars of the great god; he will never have to receive a dole in any abode of glory in the west; he will be towed (viz. in his boat), with kings of upper and kings of lower Egypt; he will be a servant of Osiris in the garment of Righteousness."

95. Box made of Five Planks of a kind of fir $\frac{3}{8}$ths of an inch thick. On each side is painted one of the figures of the four gods of Amenti, each with his legend in a single line of hieroglyphics before him.

Each holds the feather, (see No. 27) with the stars supported by the sceptre, of coarse work, and the pieces joined } and over each is the heaven rudely expressed. The box is by pegs made of the acacia.

It is 12 inches high, $7\frac{1}{2}$ inches wide at bottom, and contrary to the usual style of Egyptian work, wider at top, being $8\frac{1}{4}$ inches wide at this part.

96. A Fragment of White Calcareous Stone

Containing a Sahidic inscription, which is too much mutilated to give any connected sense. It appears to be a deed of sale or gift. In line 5 the name of Mount Djeme occurs, and it is probable that the sale or gift was made to the principal of the Monastery of St. Phæbamann, of Mount Djeme, near Hermonthis. In line 7 the word π.καμογλ "the Camel,"

occurs. I incline to believe that this is the name of one of the parties to the deed (see No. 99). On the back of the stone are the signatures of the witnesses. They are too much defaced to allow of a single name being deciphered with certainty.

Irregular in form, 6¾ inches long, 4¼ inches wide.

97. FRAGMENT OF FINE LIME STONE, inscribed on both sides in a beautiful hieratic writing of the time of Rameses in black ink. The same piece of stone had been used before for a writing in the same character, but in red ink. The fragment is nearly flat but not quite square, and probably the inscription is almost perfect. It measures 4⅛ inches long by 3 inches wide. The translation of this fragment by the Rev. D. J. Heath.

From right to left.

. . . . passage along the road there was thirst . . . .
. . . . they made us pass the road . . . . . .
. . . . we were fowls, corn, and fishes . . . . . .
. . . . supplies forwarded to sustain the chief . . . .

The other side of the stone.

Lieutenant Amen — territorial scribe Hora, scribe of wine skins, Pioer—Lieutenant of the granaries maise* . . . . of Thoth—forwarded to the citadel of the citadel of the scribe Ament, the scribe Hora.

98. FRAGMENT OF FINE LIME STONE, on which is a demotic writing in fine black ink. Irregular in form, 7 inches long by 5 inches wide.

99. FRAGMENT OF THE SAME QUALITY OF STONE, containing fourteen lines of Sahidic.

It is a letter from some person to "the most reverend deacon (?) and anchorite Father Καμουλ (Camel)." The ends of the lines being broken off, the purport of the letter is not clear.

5½ inches by 4⅛ inches.

100. A FRAGMENT OF WHITE CALCAREOUS STONE, containing eleven lines of Sahidic.

It is a letter from some person to a superior, and begins thus:—"I prostrate myself to the sole of the feet of your honoured reverence, with all ceremony (or in all manners)." The rest is too much defaced to give any sense.

Irregular in form, 4 inches long, 3 inches wide.

* Setemu.

101. SMALL TABLET OF THE PRESCRIBED FORM, with five vertical lines of hieroglyphics, from the Apis caves at Sakkara. 6 inches long, 3¾ inches wide.

102. FRAGMENT OF A LARGE JAR.

It contains sixteen lines in the Demotic character, apparently a reckoning or settlement of account. There are a few letters on the inner side.

Porus earthen vases were used in great abundance for cooling water in all the districts of Egypt. Every ancient site is marked by an accumulation of fragments of coarse pottery, and it woul appear these fragments were often used for writing on. This fragment is 9 inches long, 6¼ inches wide.

103. ANOTHER FRAGMENT OF A LARGE JAR.

With four lines of Demotic on one side, and two on the other.
8½ inches by 3 inches.

104. FRAGMENT OF RED POTTERY.

Part of a round vessel containing thirteen lines of Sahidic. It is a letter from some person to a superior, whom he addresses as "your fatherhood," and to whom he recommends some young person who was probably the bearer of the missive. Unfortunately the ends of all the lines are broken off, so that it is impossible to ascertain the exact meaning of the whole. In line 5 occur the words *σου μγτε μ πει εβοτ υ* To.., "the 10th day of this month of Tobe (?)"
3¾ inches by 3½ inches.

105. A FRAGMENT OF A RED EARTHEN VESSEL.

Containing six lines in Demotic, apparently a reckoning.
6 inches by 5½ inches.

106. BUGLE BEADS, from a mummy.

107. FRAGMENT OF A RED EARTHEN VESSEL.

Containing six lines (and a fragment) of Greek, as follows:—

Ευημερος Ηρακλειδει τωι
Φιλτατωι χαιρειν
Σαραπιωνι Νικομαχου
του φιλου κυβερνητηι
εν οις εαν του χρειαν
εχηι εις εμην τιμ
φ . . . . προς

"Eupemorus to his dear friend Horacleides, greeting. (Assist.) Sarapion, the son of my friend Nicomachus, a pilot, in whatever matters he may have need of you, to my . . . . ."
4 inches by 3½ inches.

108. CANVASS PASTEBOARD OF THE MUMMY OF A LADY of the Greek or Roman period. The eyes excessively staring; eyelashes and eyebrows extravagantly coarse. Size of life.

109. CANVASS MASK OF A YOUNG NUBIAN. Size of life.

110. CANVASS MASK OF A YOUNG FEMALE somewha tsmaller than life.

111. HEAD OF A WOODEN STATUE OF A QUEEN. The head is about 3 inches from chin to the top of the head.

112. HAND OF WOOD of the statue of a female. 5 inches long from wrist to end of middle finger.

113. BASKET OF A CIRCULAR FIGURE, made of the palm leaf, such as are still made in Nubia. 4 inches wide and 2 inches high.

114. TWO CIRCULAR PIECES OF LEATHER neatly sewn together; the under piece dyed red, and the upper of the natural color, ornamented with a radiating device. It was probably fitted to the top of the head of a mummy. Diameter 4 inches.

115. OVAL SHAPED MIRROR; width 7 inches, height 6¼ inches.

116. ADMIRABLE DRAWING in black outline, on a piece of fine blue glazed earthenware, the figure of a man with a piebald dog.

It is a tile of the fine white composition of the pottery of the mummy figures, 2½ inches wide and 3¼ inches long, but its original length must have been at least 4 inches. Such pieces of glazed tile with colors burnt in, and also with ornaments and hieroglyphics in relief, were inserted into walls, and there is a chamber under the step pyramid of Sakkara which had been entirely incrusted with these small tiles of fine earth covered with a light blue glaze. The style of work of this fragment is of the 18th Dynasty. The man seems to be a foreigner, and the dog is excessively large in proportion to the man.

117. RUDELY FORMED VASE, which is sealed up, and to the

sealing matter is attached some bugle mummy beads. The vase has been carelessly decorated with colour. 3¾ inches high 2½ inches wide. This vase has since been opened by boring a small hole in it, and was found to contain beads.

118. Head of a Female in hard wood, smaller than life. The face is 4 inches long.

119. Small Vase, containing some aromatic drug, over which is placed some mummy rag. Coarse red baked earth, 2 inches high 2¼ inches wide.

120. An Ornament in Pottery, covered with a blue glaze, 2 inches long. Apparently the handle of a vase.

121. Glass Bottle, 3 inches long, 1 wide.

122. Dark Green Glass.

123. A Tubular Vessel, with coarse furrows on it, made out of the cylindrical bone of a ruminant. It is stopped up at one end by a piece of mummy cloth, and probably contained some greasy matter. 4⅛ inches long, ¾ inches wide.

124. Square Piece of Heavy Bone, probably of the hippopotamus, rudely decorated with unmeaning furrowed lines. 3⅛ inches long, ¾ wide.

125. Stibium Vase of Hard Black Stone. 1½ inches by 1¼.

126. Two Alabaster Vases. 1 3-8ths inches high 1 4-8ths inches wide.

127. Two Globes of Wood, divided into four quarters by furrowed lines, and subdivided into twelve meridians of yellow and red. These globes are flattened at the poles, 1¾ inches from pole to pole, 1 1-16ths at the equator.

128. The Fruit of an Unknown Plant.

129. In the same tray are five other vegetable products that look like nutmegs.

130. An Ibis Egg.

130. A ditto.

131. Some Pieces of Mummy Bread and a Whole Cake, nearly circular. 7⅛ inches diameter.

132. A Small Wooden Spoon, with a long handle.

133. Rude Vase, similar in form to No. 117, and like it sealed

up and some beads adhering to the cement. This vase also has since been opened, and was found to contain some resinous gum broken up and some sand.

134. The Right Hand of a Mummy with a porcelain ring on the middle finger, bearing a figure of Typhon. This divinity was particularly cherished by *women*, and very commonly found engraved on the foot of the wooden pillow in full armour, and in heroic position, as if in the act of striking a foe. Probably considered as the terrifier of evil spirits—the expeller of frightful dreams.

135. The Right Hand of a Female Mummy.

136. The Left Hand of a Mummified Person, clenched. It has a scarab ring on the ring finger.

137. Bronze Ladle, with goose-head handle, highly finished.

138. A Scarabœus of Soft Lime-stone, with an inscription. This scarab is a modern forgery by the Arabs of Gorna or Luxor. It has been greased and smoked to assist the fraud. 2⅛ inches long. The inscription is without sense.

139. Head of a Cat, in hard porcelain, covered with a blue glaze, 1⅛ inches.

140. Porcelain Scarab, that belonged to a network of beads, with which the mummies of a certain class and of a certain period were covered. Into this network of beads was also interweaved porcelain figures of the four divinities of Amenti, and other emblems connected with the superstitious rites of the Egyptian belief in a future state. The holes at the sides are for the attachment of the wings of the scarab. 2 inches long.

141. Scarab, in soft black stone, 1¼ inches long.

142. Rudely Formed Scarab, in hard green stone, 1⅞ inches.

143. Circular Piece of Porcelain, flat on one side, curved on the opposite, and ornamented with an unknown device; the whole is covered with a thick blue glaze in which are five black streaks. It is perforated through its longest diameter, 1 6-8ths of an inch.

144. Head of a small Wooden Statue of Hercules, of the

same period of Greek art as the celebrated work of Glycon. 1¼ inches.

145. ADMIRABLE SMALL STATUE carved in wood, of a man wearing the Nubian kilt, and in the perfectly erect position. At the back is a column, on which are some hieorglyphics in black ink, 2 $\frac{3}{16}$ of an inch high.

146. PERFECT SMALL STATUE OF OSIRIS, as judge of the dead, in copper, silvered or tinned. Whether the coating of tin or silver was put on by the ancient artist, it is difficult to say. It is certain, however, that the statue is out of an antique mould. 3⅜ inches high.

147 and 148. Probably belonging to the same fibula turned in alabaster. 1 inch diameter.

149. PORCELAIN DISK, covered with a blue glaze. It is perforated in the centre. ⅛ inch diameter.

150. FIGURE OF THE BUCKLE OF THE WAISTBAND. Porcelain dark green glaze. 1¼ inch.

151. SCARAB, bearing the name of Thothmosis III., B.C. 1350. It is carved out of a very hard stone and covered with a vitreous green glaze, and perforated through its longest diameter. $\frac{4}{8}$ of an inch in diameter.

152. SCARAB, in the same material as the last, without any glaze, apparently white jasper, an excessively hard stone. On the reverse are engraved two scorpions. Perforated through the longest diameter. $\frac{6}{8}$ of an inch.

153. DOUBLE FIGURE OF THE GOD PHTAH SOKEROSIRIS, porcelain, covered with a blue glaze. ⅝ of an inch.

154. A TABLET OF HARD PORCELAIN, covered with a blue glaze. Four furrows traverse the back and front, crossing each other in the middle, 1 inch long ⅝ wide, and perforated through the longest diameter.

155. FIGURE OF TYPHON, in combination with figures and emblems not to be made out. It has a contrivance for suspending it at the top, and probably belonged to a necklace. Hard porcelain blue glaze. 1⅝ inch.

156. Two Cowries. These shells are still held in great estimation in Nubia, and in the interior of Africa generally.

157. An Amulet, representing the human eye, with certain curious appendages to the lower lid, rarely omitted. It is in hard porcelain, covered with a blue glaze, the pupil and eyebrow black. It is perforated for suspending. $\frac{5}{8}$ of an inch.

158. Fragments of Plain Blue Glazed Porcelain Rings, from $\frac{7}{8}$ of an inch to $\frac{5}{8}$ of an inch in diameter.

159. Two Rings, of porcelain, of a fine blue vitreous glaze. The larger $\frac{7}{8}$ of an inch, bearing the device of the eye; the smaller, $\frac{6}{8}$ of an inch, bearing the device of the cobra snake (the Uræus) with disk on head.

160. Two Rings, of the same material and glaze, and bearing the same devices.

161. Two other Rings, the larger $\frac{7}{8}$ of an inch, covered with a black glaze, the smaller $\frac{9}{16}$ of an inch, with a light blue glaze.

162. Two Rings, the larger $\frac{7}{8}$ of an inch, covered with a white glass; the smaller not $\frac{1}{2}$ an inch in diameter, of dark blue glaze.

163. Rude Figure of the God of Periods, sometimes called the god Lunus. Hard porcelain, light blue glaze. $\frac{3}{4}$ of an inch.

164. Figure of the same Divinity. Hard porcelain green glaze, $\frac{4}{8}$ of an inch.

165. Rude Figure of Phtah Sokari. Hard porcelain blue glaze. $1\frac{1}{8}$ of an inch.

166. Figure of Thoth, porcelain blue glaze, $\frac{3}{4}$ of an inch.

167. Thoth, excessively rude work. Hard porcelain blue glaze. $1\frac{1}{2}$ inches.

168. Rude Figure of Anubis. Soft porcelain blue glaze. $1\frac{1}{2}$ inches.

169. Figure of the Hippopotamus-headed Goddess, porcelain blue glaze. $1\frac{1}{4}$ of an inch.

170. Anubis, porcelain green glaze. $\frac{1}{2}$ an inch.

171. Phtah, rude work, porcelain blue glaze. $\frac{5}{8}$ of an inch.

172. Statue of the God Ra, porcelain blue glaze. $\frac{1}{4}$ of an inch.

173. A more defined Figure of Phtah, hard porcelain, no glaze. $1\frac{1}{8}$ inches.

174. Fragment of an admirable Statue of Anubis, hard porcelain green glaze. 1½ of an inch.

175. Rude Figure of the Hippopotamus Goddess. Coarse porcelain blue glaze. 1½ inches.

176. Upper Part of a Statue of the same Divinity equally coarse work. Soft porcelain light green glaze. 1 inch high.

177. Anubis, hard porcelain blue glaze. ¾ of an inch.

178. An unknown Object, hard porcelain grey glaze. ⅝ of an inch.

179. The Figure of a Head Rest, unfinished. Hard stone jasper. ⅞ of an inch.

180. Rude Figure of the Hippopotamus Goddess. Hard porcelain blue glaze. 1½ inch.

181. Another Figure of the same Divinity. Hard porcelain blue glaze. 1⅝ inch.

182. Figure of the Dwarf God Phtah Sokari. Porcelain blue glaze. ¾ of an inch.

183. Rude Figure of the Goddess Nephthys. Hard porcelain blue glaze. 1⅝ inch.

184. Small Figure of the Hippopotamus Divinity. Hard porcelain. ¾ of an inch.

185. Excessively rude Figure of the God Lunus, in the usual position of this divinity,—viz., the left knee raised, the arms extended upwards towards the disk on his head. This same divinity is figured on the back of the wooden sarcophagus, No. 78 of this collection. Hard porcelain light grey glaze. ¾ of an inch.

186. Figure of the Vase, resembling somewhat the shape of the human heart. A vase of this particular form is put into one scale of the balance in the picture in the ritual representing the judgment scene. (See No. 344.)

187. Figure of an Elephant, extremely rare, but of very inferior work. Hard porcelain blue glaze. ½ an inch.

188. The Hippopotamus Goddess, soft porcelain blue glaze 1½ of an inch.

189. Group of Isis nursing Horus. Soft porcelain light green glaze, 1⅝ of an inch.

190. Lower part of the Figure of a Male Divinity; excellent work. Hard porcelain green glaze. $\frac{5}{8}$ of an inch.

191. Figure of the God Atmoo; inferior work. Hard porcelain blue glaze. $\frac{3}{4}$ of an inch.

192. Rude Figure of Typhon. Hard porcelain blue glaze. 1 inch.

193. The Figure of a Hawk. Hard porcelain green glaze. $\frac{5}{8}$ of an inch.

194. The Hippopotamus Divinity, but slightly developed. Hard porcelain. 1 inch.

195. Figure of the Divinity Thoth, but imperfectly formed. Hard material. $\frac{7}{8}$ of an inch.

196. Figure of a Divinity, too imperfectly formed to determine. Soft porcelain green glaze. $1\frac{1}{4}$ inch.

197. The Hippopotamus Divinity. Hard porcelain green glaze. $1\frac{5}{8}$ inch.

198. Another of the last named. Soft porcelain blue glaze. $1\frac{1}{4}$ inch.

199. The God Atmoo, perfect, hard porcelain dark green glaze. 1 inch.

200. Anubis, hard porcelain green glaze. $\frac{3}{4}$ of an inch.

201. Sitting Figure of the Goddess Pasht, or rather the Cat-headed Goddess. Hard porcelain. $1\frac{1}{2}$ inch.

202. Figure of an Animal, in porcelain light blue glaze. $\frac{5}{8}$ of an inch.

203. The Human Eye. $\frac{1}{2}$ an inch.

204. Two Disks of wood gilt. $\frac{3}{4}$ of an inch in diameter.

205. The Figure of a Sow or Hippopotamus. This is a common figure in porcelain, but rarely so large and so well defined as this example. Hard porcelain light blue glaze. $1\frac{3}{8}$ inch. It had a loop for suspending.

206. The Human Eye and its Appendages. Hard porcelain blue glaze. $1\frac{1}{2}$ inch.

207. A Seal, without an impression, coarse porcelain green glaze. $\frac{5}{8}$ of an inch.

208. A Flat Circular Seal, with a radiating ornament. Hard porcelain blue glaze. $\frac{5}{8}$ of an inch.

209. UNKNOWN FIGURE, unless it be the figure of the buckle of the waistband. Hard porcelain green glaze. $\frac{5}{10}$ of an inch.

210. PART OF A NECKLACE. It represents probably a pomegranate, and occurs in the necklace on the mummy case, No. 27, interwoven with the leaves of the flower of the lotus and other ornaments. This specimen has lost the loop by which it was suspended, and that which kept it in its place. Hard porcelain blue glaze. $\frac{3}{4}$ of an inch.

211. ROUND PIECE OF GREEN GLASS, with black stripes. $\frac{4}{8}$ of an inch diameter.

212. TWO PIECES OF TRANSPARENT GLASS, blue and green.

123. THREE EYES, two in porcelain, one in carbonate of lime, unfinished. All about $\frac{4}{8}$ of an inch long.

214. TWO EYES, one in a hard red vitreous compound, the other in obsidian, or black glass; both unfinished. About $\frac{7}{8}$ of an inch long.

215. THREE SIMILAR FIGURES, in porcelain, each having four lines crossing obliquely on the flat sides.

216. TWO EYES, unfinished work. Carbonate of lime. $\frac{7}{8}$ of an inch.

217. HEAD OF TYPHON, hard porcelain blue glaze. $1\frac{4}{8}$ inch.

218. TWO EYES, in a hard brown substance. $\frac{7}{8}$ of an inch. One unfinished.

219. TWO EMBLEMS, representing vases in the shape of the heart. Both are in an unknown substance, and both of unfinished work. About $\frac{7}{8}$ of an inch.

220. TWO EYES, one in porcelain, rude, the other in a kind of slate stone. $\frac{4}{8}$ of an inch.

221. TWO EYES, hard porcelain, dark and light blue glaze. The eyebrows and pupil in black. $\frac{4}{8}$ of an inch.

222. FRAGMENT OF A BEAUTIFUL VASE, in a variegated glass pattern. Vases of this manufacture, and made in Egypt, are found in the tombs of Etruria, as well as those peculiarly shaped vases of alabaster, in which it is probable unguents were kept.

223. TWO RUDE FIGURES OF THE PAPYRUS, one in porcelain light blue glaze. $\frac{4}{8}$ of an inch; the other in a hard unknown substance. $1\frac{1}{8}$ inch.

224. Small Bronze Figure of Khem. 1½ inch.

225. Porcelain Cylindrical Bead, bent in fusing. 1½ inch.

226. Two pieces of Glass, one flat. 1½ inch long, ⅜ of an inch wide, of a blue colour; the other ⅜ of an inch long, $\frac{3}{10}$ of an inch wide, of a black colour.

227. Two pieces of Transparent Blue Glass, one straight covering a piece of opaque white glass; the other curved and lined on the concave side with a thin strip of opaque white glass.

228. Fragment of a perforated Tablet, in which Typhon and Isis nursing Horus occurred. This curious work is perforated through the middle of the tablet in its thickness. Hard porcelain blue glaze. 1½ inch high, 1 inch wide.

229. Two Eyes, one porcelain, the other unfinished, of beautiful blue glass. ¾ of an inch.

230. Two Porcelain Eyes. ½ of an inch.

231. Four Porcelain Eyes, two of them with black projecting eyebrows and eyeball.

232. Figure of a Hare, coarse porcelain blue glaze. ¾ of an inch long.

233. Figure of the God Lunus, rude work. ¾ of an inch. Scarce glaze.

234. Some Bugle Beads and some small Beads, that were used for ornamental bead-work for the mummy, which have been fused together.

235. An unfinished Figure of the Buckle of the Waist-band, in hard slate stone. 1½ inch long.

236. Bronze Sistrum, a musical instrument; and the insignia of the office of priestess.

237. Porcelain Disk, part of an ancient necklace. $\frac{7}{16}$ of an inch.

238. A Disk of Egyptian Porcelian, notched all round the edge. On one side is impressed the figure of the eye, the other plain. A hole is drilled through the longer diameter. 1½ inch. It has formed part of a necklace.

239. Globular Bead of Black Glass, with white circular streaks ingeniously disposed. ½ of an inch in diameter.

240. Four Beads, two of blue glass, barrel-shaped. $\frac{1}{4}$ of an inch; two of porcelain blue glaze.

241. Three Beads, of carnelian.

242. Large Barrel-shaped Bead, hard green limestone. $1\frac{1}{4}$ of an inch long.

243. The upper Eyelid of a Glass Eye, in blue glass, with an opaque white back.

244. An Ornament, representing a papyrus in full bloom. Porcelain blue glaze. $1\frac{1}{4}$ inch high.

245. Scarabœus, remarkably circular in form. Hard porcelain green glaze. $\frac{1}{4}$ of an inch.

246. Some Glass Beads, fused together.

247. A circular Fibula, Slate stone. $\frac{1}{4}$ of an inch in diameter.

248. Small Figure of a Hawk, wanting the head; in stone glazed with a blue glaze, streaked with black, $\frac{6}{8}$ of an inch.

249. Four short Cylindrical Beads, joined side by side to keep separate the strings of a necklace. Hard porcelain, $\frac{1}{4}$ of an inch.

250. A Parallelogram of Limestone, perforated in its longer diameter, $\frac{4}{8}$ of an inch.

251. Bead in Greenish Transparent Glass, in the shape of the last row of beads in the necklace of Rameses II., at Abu-simbal. $1\frac{1}{16}$ inch long.

252. Another, similar in form and substance, but of a light purple hue. $\frac{1}{4}$ of an inch.

253. Unknown Device. Hard brown porcelain which has had a black glaze. In length 1 inch.

254. Triangular Bronze Arrow-head, of excellent work $1\frac{1}{4}$ inches.

255. Rudely formed Scarab, in a red sandstone. $\frac{1}{4}$ of an inch.

256. Scarab, rudely sculptured in a hard greenish stone. $\frac{6}{8}$ of an inch.

257. Well-formed Scarab, soft porcelain blue glaze. It has some hieroglyphics on its flat side, among which is one of rare occurrence. $1\frac{5}{16}$ inches.

ASHMOLEAN MUSEUM OXFORD

258. WORN OUT SCARAB, in a red sandstone. $\frac{3}{4}$ of an inch.

259. ILL-FORMED SCARAB, in carbonate of lime (calcspar). $1\frac{1}{4}$ inch.

260. INDISTINCTLY-FORMED SCARAB, in a white marble. $\frac{7}{8}$ of an inch.

261. GREEN JASPER OR PEBBLE, flat on one side and round on the other, somewhat in the shape of a scarab. $\frac{7}{8}$ of an inch.

262. DISK OF COPPER, probably a defaced coin. $\frac{3}{4}$ of an inch.

263. THE CAP OR CROWN OF UPPER AND LOWER EGYPT, belonging to a porcelain statue of a divinity or a king. Hard porcelain blue glaze. $\frac{3}{4}$ of an inch.

264. THE LEFT EYE, hard porcelain light blue glaze. $\frac{3}{4}$ of an inch.

265. THE RIGHT EYE, hard porcelain light blue glaze. $\frac{1}{2}$ an inch.

266. LARGE SPECIMEN OF THE SAME EMBLEM, impressed on both sides a piece of porcelain covered with a light green glaze $1\frac{1}{4}$ inch.

267. SMALL UNKNOWN DEVICE, hard porcelain blue glaze. $\frac{3}{4}$ of an inch.

268. DISK, on one side of which is impressed the eye, on the other some unknown device. $\frac{1}{2}$ an inch.

269. AN IRREGULAR PIECE OF PORCELAIN, on which the eye has been impressed several times, one impression nearly obliterating the other. It is of hard porcelain, and covered with a blue glaze. $\frac{6}{8}$ of an inch.

270. A BEAD, of unusual form, porcelain light green glaze. $\frac{5}{10}$ of an inch.

271. HEAD OF A CAT, hard porcelain light green glaze. $\frac{7}{16}$ of an inch.

272. TABLET OF HARD STONE, apparently quartz. $\frac{1}{2}$ of an inch long, $\frac{5}{16}$ of an inch wide.

273. THE LOWER PART OF THE STATUE OF A FEMALE; of soft limestone.

274. THE LOWER PART OF A MINIATURE HEAD REST; hæmatite iron ore. $\frac{3}{4}$ of an inch long.

275. The Feathers of the Cap of Amun-ra. Hard black porcelain. 1 inch.

276. Part of an Equilateral Triangle. $\frac{1}{4}$ of an inch.

277. Figure of the emblem called Nilometer. Hard limestone. $\frac{1}{4}$ of an inch.

278. Card, containing three objects:—

No. 1. The upper half of the name of an ancient Pharaoh, in the form of a seal or stamp. Hard porcelain.

No. 2. A barrel-shaped bead. Hard porcelain light green glaze. $\frac{1}{4}$ of an inch.

No. 3. Small figure of Phtah, wanting its head. Hard porcelain light green glaze. $\frac{1}{2}$ of an inch.

279. Figure of an Ox tied up for Sacrifice. It is in red semi-transparent glass. The figure is in basso-relievo.

280. Inscribed Scarab, of soft flakey stone, of which the Egyptians very commonly made scarabs, covering them with a vitreous glaze. $\frac{1}{2}$ inch long, $\frac{15}{16}$ of an inch wide.

281. Rude Scarab, white jasper, perforated in a transverse direction. $1\frac{1}{8}$ inch.

282. Scarab, of hard limestone, the wing-case coarsely striated 1 inch long.

283. Porcelain Scarab, coarse work. $\frac{7}{8}$ of an inch.

284. A piece of Crystal, oval in form, perforated in its longest diameter. 1 inch.

285. Statue of a Hippopotamus, hard porcelain light green glaze. $\frac{1}{2}$ of an inch. On the same card is a piece of porcelain, impressed with an unknown device. It is perforated in its longest diameter, which is $\frac{3}{4}$ of an inch.

286. Statue of the Dog-faced Baboon, or the Cynocephalus, in a sitting position, with a disk on his head representing the moon. This animal was sacred to Thoth.

287. Fragment of Glass, on which is represented a Greek comic mask, or possibly the head of Typhon. It is a kind of glass mosaic, of a most extraordinary character. The head or mask is represented on a green ground, hexangular in form, about $1\frac{1}{4}$ inch in diameter.

The face is yellow, the lips and corners of the eyes are red, the outlines

of the eyelids are black, the nose blue, the eyeballs and mouth appear black, but on being held up to a strong light, show a rich amethyst colour. The hair at the side of the face is composed of triangular bits of glass, and the beard, moustaches, eyebrows, and hair over the forehead, are formed of separate bits of glass, beautifully laid in. This exquisite piece of work exhibits a consummate knowledge not only in the art of fusing variously coloured glasses together, so as not to render indistinct the different forms and colours, but also a most dextrous manipulation of the various pieces forming the picture. To this must be connected an extensive knowledge in metals and the other substances employed in making and imparting colour to glass. In this curious work, each piece of glass forming the eyebrow, although so small, must have been drawn out into a slender stick, and placed side by side with the other pieces, making up the entire design altogether like a bundle of minute sticks of various forms and colours. This bundle of sticks, possibly of 2 or 3 inches in length, was then surrounded by a mass of green glass, which fused at a less temperature than the other coloured glasses forming the design; the whole making a round stick of 2 or 3 inches in length, and 1½ inches in diameter. This now solidly-fused stick was then sawn transversely into slices, a little more than ⅛ of an inch in thickness and polished on one or both sides. By this means a great number of exactly similar pictures were obtained. If polished on both sides, they were transparent mosaic pictures; if only on one side, they were opaque mosaics, adapted to insert into ornamental caskets or other ingenious works of art of the kind. Whether this specimen is of ancient Egyptian work may be reasonably doubted; but that the Egyptians were the inventors of this kind of work, and, indeed, of every kind of glass work known to the ancients, is proved by the great antiquity of some of those party colored glass bottles, inscribed with the names of ancient kings. The same kind of work was employed by the Egyptians in producing a series of stars, in a blue ground, representing the heavens, in which the mode of operation is most distinctly traceable as already described.

288. THREE PERFECT RINGS,
two of horn, and one of ivory, with a fragment of a large one of horn or tortoise shell, measuring 2⅛ inches in diameter.

289. FRAGMENT OF A FLAT PIECE OF PORCELAIN, otherwise irregular in form, but of a beautiful blue colour, 1 inch high.

290. RIGHT EYE OUT OF A MUMMY CASE OR OF A STATUE. It is of porcelain and glass. 1⅛ inch from corner to corner.

291. SHOE OR BOOT OF RED LEATHER,

for the right foot, 9¼ inches long, 2⅝ inches at the widest part of the sole. The upper leather has been ornamented with pieces of green leather inserted in various parts.

292. SMALLER SHOE OR BOOT, of the same fashion as the last, but in better preservation. The place formerly occupied by the four smaller toes of the left foot of the wearer is distinctly impressed on the upper leather. This shoe is 7¾ inches long, and 2 $\frac{11}{16}$ wide.

293. A PAIR OF SANDALS, 6½ inches long, and 2 ¼ inches wide.

The fastenings are entirely wanting.

294. SANDAL FOR A CHILD,

having the front or point of the toe carried far beyond the foot to protect the toes from injury, as we learn was the fashion in the time of Rameses II., by the pictures and statues of that period.

295. STATUE SITTING. The plinth, feet and legs, are of granite (syenite), the other parts have been restored.

This is the ordinary position of the seated statues of ancient Egypt. The hands lay stretched on the thighs, and the joints bent at right angles. The colossal statues of Amonoph in the plain of Gorna, were each of a single block of conglomerate.

296. FRAGMENTED LEAF OF A SET OF TABLETS, still retaining the wax and some Greek letters marked on it with the pointed end of the stylus, or instrument that was commonly used for the purpose.

The other end of the stylus was chisel shaped and was used for obliterating and smoothing the wax. From this ancient writing apparatus is derived several of the phrases used in talking of writing as in Proverbs iii. 3— "Write them on the table of thine heart;" and our phrase, style of writing, is derived from the latin name of the bone or brass instrument used to scratch or mark the wax. The wax was deposited or melted into the cavity bounded by the half-inch margin, and it seems to have been mixed with red powder to render it opaque, and the letters or writing consequently more visible. This tablet is 7 inches long, and was probably 4 inches wide.

297. PART OF THE CANVASS PASTEBOARD COVER OF A MUMMY.

The chest necklace, or breast-plate, on which is elegantly depicted the figure of a human headed bird with expanded wings representing the soul.

It is painted in a water colour called by the Italians tempera, on the prepared canvass which has been cut out of the entire cover in a semiluna form, the diameter measuring 1 foot.

298. FRAGMENT OF THE PASTEBOARD COVER OF A MUMMY, with a dedication to Osiris, and a significant picture representing the deceased or mummified person stretched on the lion-shaped bier, at the head of which stands Nephthys with her arms elevated towards the winged globe, from whence proceeds the emblem of life which is directed to the heart or chest of the mummified person. At the foot of the bier stands Isis with her arms likewise directed to the same mysterious emblem, clearly alluding to the then "unknown god" in whom we live and move, and have our being (Acts xvii. 28). Below the bier are four sealed bags which take the place of the four jars with the covers formed into the heads of the four Genii of Amenti. These bags in which were deposited the contents of the great cavities of the body, are very commonly found in the tombs. Beneath this significant picture is the hawk-headed Scarab with outstretched wings, and below this again are the variously shaped beads, of which the necklace was composed. A single line of hieroglyphics containing the dedication before alluded to, 13 inches long, 4½ inches wide.

299. FRAGMENT likewise cut out of the canvass pasteboard covering of a mummy. It represents the necklace made of some of those porcelain emblems that are found in such abundance in the great cemetries of Egypt. This piece is also semicircular in form, following the contour of the necklace, 13 inches in its largest diameter.

300. THREE COMPARTMENTS apparently cut from the same mummy cover as No. 298. The uppermost contains a figure of the human headed genius of Amenti; the second compartment the jackal headed; the third compartment is detached, and represents Nephthys in a kneeling position. From the style of work this and No 298 are from a mummy of the Ptolemaic period

301. LARGE FRAME containing various specimens of hieratic writing on linen, from different funereal papyri.

The first line is from Chapter 142 of the book of the Dead, line 3. The portions at the bottom are principally from what is called the negative confession in Chapter 125. The deceased was a daughter of a person named Chroti-Onch (i.e. the child liveth). Her name was properly pronounced Ta-Chuckee, meaning "The Whip."

302. The Cover of a Basket, made of date leaves 5½ inches in diameter.

303. Beard of a Mummy Figure, in wood.

304. Statue of Anubis, wanting only the top of the long ears. Red porcelain, black glaze, 3⅛ inches.

305. Bronze Figure, somewhat resembling a Bird. This figure has nothing in common with Egyptian art. It may be a figure of Nergal, the divinity of the men of Cuth, 2⅛ inches.

306. Admirable Specimen of what is usually called a nilometer.

This figure, or emblem, is found in the fragments of the ritual No. 301, and is connected in some way with the divinity Phtah Osiris. The emblem has acquired its name from a supposition that an instrument of this form was placed in the fields to ascertain the rise of the Nile, or the depth of water, whether it rose to the first, or second, or third, or fourth bar, according to which the tax was imposed on the land, the greater depth producing the greater fertility, and consequently the heavier tax. Hard porcelain green glaze, 3½ inches.

307. Bronze Group of Isis nursing Horus.

The back part of this group is not formed, the disk and horns are remarkably large. The feet are wanting. 3½ inches.

308. Porcelain Statue of a Mummified Man, in excellent condition, having lost only a piece of his beard. The implements of agriculture with which it appears the deceased person should be provided for the cultivation of the Elysian fields in the future life, are held in both hands, which are crossed over the breast. In the right is held a kind of plough, or hoe, and a cord passing over the left shoulder, sustains a coarse canvass bag, which is supposed to contain the seed for the cultivation of the Elysian fields. In the left hand he holds an instrument resembling one which is still in use in Egypt, of which the name in Arabic is Faas. It is a stick with an iron chisel fixed on it. With this instrument many of the operations of argiculture are performed, such as digging to remove earth or sand. A line of hieroglyphics placed horizontally below the elbows, contains the usual dedication to Osiris, and down the front of the figure is a vertical column, in which the name of the deceased and his mother will probably be deciphered. Soft porcelain, abundant green glaze, 6¼ inches long.

309. Two Figures of Mummies, with inscription down the front, light blue glaze, 4 inches.

310 Two DITTO without hieroglyphics, light blue glaze, 2⅞ inches.

311. DITTO, without hieroglyphics, light blue glaze, 2⅞ inches.

312. SIX FIGURES OF MUMMIES, without inscription, all about 3 inches long.

313. LONG SLENDER FIGURE OF A MUMMY, no inscription, slight glaze, 3⅛ inches.

314. COARSE PORCELAIN FIGURE OF A MUMMY, imperfect glaze, and indistinct inscription down the front, 4¼ inches.

315. RUDE FIGURE OF A MUMMY, with inscription down the front and the column behind, porcelain, green glaze, 3⅛ inches.

316. DITTO, of another manufacture, with inscription in front and back, abundant glaze, 3⅝ inches.

317. DITTO of another manufacture, with inscription in front and on back. Abundant glaze, 3⅝ inches.

318. RUDELY FORMED FIGURE OF A MUMMY. Inscription down the front. Coarse porcelain, blue glaze.

319. DITTO, in the style of No. 316, but no inscription down the back. Imperfect glaze, 4¼ inches.

320. FIGURE OF A MUMMY, with illegible inscription in eight horizontal lines, and a few hieroglyphics down the column at the back.

321. UNFORMED FIGURE OF A MUMMY, blue glaze, 2¼ inches.

322. FIGURE OF A MUMMY, with nine lines of horizontal inscription. Coarse porcelain, imperfect glaze, 5⅝ inches.

323. RUDE PORCELAIN FIGURE OF A MUMMY. A line of hieroglyphics, and the usual instruments in black pigment, burnt in with the blue glaze. Coarse earthenware.

324. TWO EXCESSIVELY RUDE FIGURES in red baked earth, about 3 inches.

325. FIGURE OF AMUN, with the head of a Ram.

This little figure, which is only an inch in height, is in perfect proportion. The impression is not quite perfect, nor the glaze, which is partly brown. The porcelain is of the hard quality.

326. TWO HAWK-HEADED FIGURES, about an inch high, one the god Ra, the personification of the Sun, having the disk and Uraeus on his head. The other, the god Horus, wearing the crown of upper and lower Egypt. Hard procelain, grey glaze.

327. Statue of a Man, wearing the royal head-dress, composed of horns, snakes, and feathers. Rude work, hard porcelain, grey glaze, $\frac{7}{8}$ of an inch.

328. Two Figures of the Ibis-headed God of the Egyptians. This divinity is the God of Letters, and is called Thoth. The larger specimen is $1\frac{7}{8}$. The smaller, only 1 inch high. Hard porcelain, light green glaze.

329. Statues of Two Female Divinities. The shorter, a rude figure of the Hippopotamus divinity, in hard porcelain blue glaze, 1 inch. The taller, a statue of Nephthys, of the same material but in green glaze, $1\frac{1}{16}$.

330. Sitting Statue of the Lion-headed Goddess, in excellent preservation, holding in her left hand the papyrus plant, the stalk of which is bent not to interfere with the outline of the figure, in obedience to a law in Egyptian sculpture, viz.—the less important object not to obstruct the more important. Hard porcelain light blue glaze, 2 inches.

331. A Group of Nephthys, Horus, and Isis. This Egyptian triad is very common in porcelain of this size. The emblems on the heads of the two goddesses are a little indistinct. but the single lock of hair proceeding from the right side of the head of the youthful Horus is very clearly defined.

332. Two Statues of the same Divinity. The larger, which is a perfect specimen, has been covered with a superabundant coating of vitreous glaze, so that the minute folds on the garment of the figure have been obliterated. It is of hard porcelain light-blue glaze, and $1\frac{1}{2}$ high. The other figure is of rude work, and only $\frac{5}{8}$.

333. Figure of an Ox tied up for sacrifice. It is of rosso antico; there are numerous similar specimens, in this material, probably because it represents in some measure the ordinary color of the animal, $\frac{7}{8}$ of an inch long.

334. Scarab with the name of Thothmosis, surmounted by the two feathers of truth; some other emblems occupy the field. In the ordinary material, $\frac{5}{8}$ of an inch.

335. Ornament; beautifully made, representing the plant

which typifies Upper Egypt. Hard porcelain red glaze, $\frac{1}{4}$ an inch.

336. A CARTOUCH, of long proportion, surmounted by the feathers. Hard black stone, $1\frac{1}{2}$.

337. THE TWO FEATHERS OF THE CAP OF OSIRIS. Slate stone, $\frac{7}{8}$ of an inch.

338. THE BUCKLE OF THE WAISTBAND. Rosso antico, rude work, 1 inch.

339. TABLET, in hard, green stone, a material frequently used for this emblem.

340. A CARPENTER'S SQUARE, made of hæmatite, a very usual material for this emblem, $\frac{5}{8}$ of an inch.

341. A CYLINDER of $\frac{7}{8}$ of an inch, and about $\frac{3}{16}$ in diameter, from one end of which protrudes the head of an animal, perhaps a snake. The material is white jasper.

342. PYRAMIDAL FIGURE, of beautiful hard porcelain, blue glaze, perforated half way up, $\frac{1}{2}$ of an inch.

343. TWO RUDELY FORMED FINGERS. This is a very ordinary emblem, and it is supposed to have served for smoothing the papyrus; black limestone, 2 inches.

344. ONE SIDE OF A WOODEN SARCOPHAGUS OF THE ROMAN PERIOD, representing the deceased being embalmed and laid out on a couch, made in the form of a lion. Anubis, the Jackall-headed divinity of the Egyptians, in quality of embalmer or physician, stands by the side of the couch holding a small vase in his right hand, which may be supposed to contain some of the drugs used in the operation. The four well known vases for the preservation of the viscera of the deceased, are disposed on the ground, two on this, and two on the other side of the bier. At the head of the embalmed, is seated on her knees Isis, and at the foot in the same posture Nepthys. Both goddesses are veiling their faces in the attitude of mourners, or of persons wrapped in the contemplation of the dread mystery of the future state. Three shrines containing snakes with human arms and legs, two of them bearing Scorpions, are placed between the mummy and the end of the picture, perhaps intended to express that the biting, stinging, and painful diseases to which the deceased or mankind in general are subject during life, were passed away and closed in their shrines, when the spirit departed from the body.

Between the embalmer Anubis, and Anubis who introduces into the place of judgment the person of the deceased, are four youths, bearing food and flowers towards the hall of judgment.

These are the offerings made to the divinity by the friends and relations of the deceased, for the safe conduct of the soul, through the various trials it will have to sustain in its progress, through Hades, or they are to represent, that the deceased during his life reverenced the gods and made offerings at their shrines.

The deceased, attended by Anubis, stands at a distance from the throne of the Judge, at the threshold of the hall of judgment, with elevated arms, in the prescribed position of one in the presence of Majesty. Next, on an altar sits a female hippopotamus, her head decorated with the feathers of truth, and in her paw the pointed knife. This large jawed monster is in some of these significant pictures called the Devourer.

Then follows the ceremony of weighing the heart of the deceased, which is supposed to be contained in, or represented by the heart-shaped vase placed in one scale, while in the other is the counterpoise an image of Truth. On the side of the heart stands Anubis, and on the other side, the side of the weight, the god Ra. Both these divinities are employed like counsel, on opposite sides, addressing the Jury, or what is analagous to it, adjusting the balance which is to decide on the future condition of the soul of the deceased. Placed in artistic antagonism to the figure of the hippopotamus, on an altar, is a bird with human head and arms, a personification of the soul of the deceased, with out-stretched arms, as if in adoration, or supplication, or asserting its innocence, for in the more ancient pictures on this subject, the deceased is represented standing at the entrance of the hall of judgment, making a kind of negative confession, declaring that he was not guilty of any of the forty-two crimes personified by the forty-two little figures, usually placed in one or two rows in the hall of judgment. Finally, Anubis appears again as the faithful guardian of the dead, ushering into the presence of the dread judge, Osiris, or as here, Osiris Ra, the now justified (or *mummified*) person of the deceased.

Behind the throne of the judge stands Isis and Ra (or *Horus*).

It will be observed that in this judgment scene, the god Thoth, who usually appears in the more ancient pictures as the recorder of the judgment of the balance, is wanting, and that only two active, and apparently antagonistic principles are recognized.

The hieroglyphic inscription over the figures consists of an address to

the infernal deities of the Nome of the Deceased with a prayer for assistance in his numerous transformations.

345. FRAGMENTS OF PAPYRUS, on both sides of which is some Greek writing 5 inches high and 8 wide. In the same frame another fragment 9⅛ wide and 5 high, with sentences in the Enchorial on both sides the sheet.

346. FRAME containing THREE FRAGMENTS OF PAPYRUS, viz. —The upper part of an illuminated Ritual in Hieratic, 11 inches wide, but irregular in shape. A nearly square piece with Enchorial writing 7 inches by 6. And a fragment 3 by 3½.

347. PAPYRUS, 17 high, 7¼ wide, in Coptic running hand, with short deed of gift, made by some person to the Monastery of St. Phœbammon of Djeme.

Probably the name of the donor and of the witnesses to the gift were added. The dialect in which this document is written is SAHIDIC, but with some unusual or corrupt modes of spelling.—Several words occur which are not contained in the Coptic Lexicons, and of which it is not easy to guess the meaning. The deed may be thus translated "In the name of God. Imprimis, after this I give the "kathem" and the "baimau" and the "hee" of iron and the "baienhe" of the house which is towards the canal (?) to the south (?), I give them every one to the holy Father Phibamon of Mount Djeme. And may the Father and the Son and the Holy Spirit be witnesses to this deed, and whosoever shall oppose it, let him be under a curse accordingly."

The date of this deed is probably of the 9th century.

(MR. GOODWIN.)

348. FRAGMENTS OF PAPYRUS containing Coptic inscriptions

(A.) This fragment has formed the end of a deed. It contains merely the signature of the notary who drew the deed.

Δι μοῦ πσευ κωζ εσκατω

(B.) FRAGMENT FROM THE END OF A DEED, containing little more than the signatures of the witnesses.

The name of the city, or name of ερμουτ (Hermonthis) occurs.

The following names of witnesses occur.

"Seroute, the son of Psimo."

"Abraam, the son of Demetrius;" who also signs the name of another person, "because he did not know how to write."

Dioscurus, the son of Smo, deceased. (μακαγιος)

"Klautius (i.e. Claudius), the son of Stephanus," deceased.

"Demetrius, the son of Pmai," who also signs for another person, who does not know how to write.

C. W. Goodwin, Feb. 1858.

349. PIECE OF LINEN, of fine texture, of the *extraordinary length of* 78 *feet* 4 *inches*; 3 feet 9 inches in width, to which must be added 1½ inch, the width of a fringe woven into one edge, the whole length of the piece. At 25 feet from one end is one line of hieratic writing, beginning from the fringe, and extending for 7½ inches towards the opposite edge.

This inscription bears the name of the person Ra-skote-p-het man, born of Anta-m-nofre deceased, or justified. The remaining few characters are not legible.

According to Mr. Heath, *this piece of linen is of the date of Amen-m-ha I.* B.C. 1700, *one hundred years before Abraham.*

350. LINEN, of various textures; A. 16ft. 12 inches long, 4ft. 6 inches wide, 2½ inches fringe. B. 10ft. 3 inches long, 3ft. 6 inches wide. C. 10ft. long, 3ft. 8 inches wide, 1 inch fringe. D. 6ft. 2 inches long, 4ft. 2 inches wide, 2 inches fringe. The name of the original owner has been written in the corner, but is so faded as to be scarcely legible.

351. AN ENTIRE AND PERFECT TUNIC OR SHIRT, of moderately fine cloth. Its dimensions are 4ft. 3 inches wide, 4ft. 8 inches long. The aperture for the head, 6 inches diameter.

In this dress the two sides were sewn up to within 7 inches of the top, to allow the arms to come through. It will be observed that the hole for the head is entirely in the front. The remarkable part is the smallness of this aperture for the head, particularly with the abundant mass of hair that Egyptians are represented as wearing, except the sacerdotal class, who were shorn. It is therefore only reasonable to conclude that the garment once belonged to a man of that class.

352. SIX FIGURES OF OSIRIS, all of them about three inches in height.

The larger has the disk surmounting the cap, the smaller a loop attached to the left ankle. Bronze, rude work.

353 FIGURE OF ATMOO.

Bronze much injured by incrustation.

354. A BEAUTIFUL SPECIMEN OF THE ROYAL ASP, with the disk on its head, worn on the forehead of the ancient Egyptian monarchs.

It is made of bronze, and has been inlaid with coloured enamel, a portion of which only remains, and it was originally gilt (see no. 41).

355. Chapter 80, of the Book of the Dead.

The Chapter on undergoing transformation into a deity who throws a ray into the path of darkness.

(N.B. This varies somewhat from the published edition.)

"I am the dark zone of Oannes, a bright ray unto the watchman at the head of the light on the road of darkness, my body is filled abundantly with food, I have courage to pass towards him, I approach him, I contend with him in Eastern Aant, I lay me down, I write my charm, I collect the genii from their city, I consider them therein, and I lead darkness from his oar. I am a woman, a ray in darkness, I approach, I cast a ray upon the darkness and it becomes a light. I act upon the Eye of Horus in its weakness when the feast of the 15th day arrives. I am a woman, a ray in darkness, I approach, I cast a ray on the darkness and it becomes a light. I collect the jewels in the mansions above for the glorified man that is therein. I am a woman, a ray in darkness, I approach, I cast a ray on the darkness and it becomes a light. I equip Thoth (the Moon) in his lunar abode, I receive a diadem. I am a woman, a ray in darkness, I approach, I cast a ray on the darkness, and it becomes a light, and the fields thereof are precious stones in the festivals thereof. I am a woman, a ray in darkness, I approach, I cast a ray on the darkness, and it becomes a light, and the two ostrich feathers thereof on my body are copper and lead in the months thereof, (*i. e.*, of the festivals.) I am a woman, a ray in darkness, I approach, I cast a ray on the darkness, and it becomes a light. I overthrow the serpents, I worship the inhabitants of the darkness, the fiends veil their faces when they see me. Ye are ( ). It has not been granted to me to listen to you therein."

359. Chapter 54, of the Book of the Dead.

The Chapter on giving breath to so and so in Purgatory.

Spoken by the deceased. "O Atum grant me the pleasant breath of your nostrils. I am the egg of Nagagul. I wait on the great egg which Seb laid on the earth—it quickens—I quicken in my turn —it lives—I live in my turn, and have the command of breath."

B. C. are invocations to different deities.

357. Portions probably of the 15th Chapter.

358. Part of the 145th Chapter, of the Book of the Dead.

In this Chapter the deceased after many wanderings is supposed to arrive at the portals of the fields of Anero near the temple of Osiris at Memphis. He contemplates the twenty-one gates thereof, each guarded by a deity. He goes the circuit of them and reads the name of each gate and each guardian deity.

359. A is part of the same subject as above. B consists of the naming by deceased of the different parts of the barque in which he pays a visit to his father Osiris. See Chapter 99.

In C. the enigmatical letters, spread out to such a distance, are only the name of deceased and his mother. It would appear doubtful whether the deceased was Hemut Unnu or Hemut Bai. But in 339 A the second line, the name is written so clearly that there can be no mistake. Hemut Unnu, the "Duckling," or "the child is perceived."

360. No headings to these fragments.

361. Fragments of Chapter 84. "The Chapter on the Epiphany into Light. The first rank thereof."

362. Chapter 71. Chapter on Manifestation. On repelling hostility, and on not allowing so and so while in Purgatory to have his soul healed in Tasor.

"Saith the Osirian Hemut Unnu deceased. Oh Hawk manifested in primeval water, lord of the flood, Oh great Cow, I am healed as thou too thyself wert healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. I am the hawk bound in linen, I soar over the earth to the citadel of Horsi-isis, I am healed as thou too thyself wert healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. I am the hawk of the southern heavens, the Ibis of the Northern heaven,—Flames of fire rest upon the wicked but Thoth applies the straight rule to the upright man. I am healed as thou too thyself wert healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. I am the god Ouoneb of Empenrot (the land where nothing grows), the Nebhu of the hidden shrine of Osiris, I am healed as thou too thyself wert healed, I arise, I gird

me, I soar over the earth, may my Lord love me pre-eminently. Oh god named "Fire-from-his-feet" whose opportunity the goddess Mehen creates, lord of the essences of the two storks, I am healed as thou too thyself art healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. Oh Sun I am healed as thou too thyself art healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. Sebek stands upon his dais, Neith stands within the waterpools. I am healed as thou too thyself art healed, I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently. Oh ye above named Seven standing at the arms of the balance on this appointed day for chopping off heads and severing necks, for snatching out quivering hearts and scorching them on the brazier at the lake of fire—I read ye—I read your names, and as I read ye so do ye perform,—I approach ye and do ye also approach me, I live with you and do you also live with me,—grant me the luxuries of life among you under your thumbs—give me the luxury of the life of your palates, grant me infinite years upon the years of my life, grant me infinite days upon the days of my life, and infinite nights upon the nights of my life, till I be healed, till I shine, till the breaths of your nostrils have become like phalanxes and be seen like the phalanxes in the horizon on this day of swathing the mighty one."

363. Divers names of deities, things, and places.

364. Chapters 51 and 52 of the Book of the Dead.

Chapter 51. The chapter on not going into the refectory in Purgatory. "Saith the Osirian Hemut Unnu deceased, This fish, this fish, I cannot eat it, this rotten fish, I cannot eat it. My mind is made up, I will not sniff it. I will not lift it with my arms, I will not approach it with the soles of my feet."

Chapter 52. The chapter on not eating rottenness in Purgatory. "Saith the Osirian Hemut Unnu deceased, This fish, this fish, I cannot eat it, this rotten fish I cannot eat it. Don't alarm yourselves, it sticks in my gizzard. I will not lift it with my arms, I will not approach it with the soles of my feet, if you live from it by way of food, your divinity will fail, but if you cast it away, you are brought to life by these four loaves, by the loaves brought when Horus tosses his bread to Thoth. It is granted thee to eat made dishes, oh ye accompanying Deities thereof, the Osirian Hemut Unnu deceased eats under this Sycamore tree of Athor the Queen. An occasion is given me there of advantage. Fields are divided to me at Dadou I expatiate in Heliopolis, I live on bread of white wheaten flour, and my drink is of red extract, and it is granted me that the flask cutters

of the father of my mother shall look to my beverage. I am enlarged, I am widened. I have run my course, I sit in the place I prefer."

No. 365. Part of the 84th Chapter.

The chapter on undergoing transmigration into the form of a stork. (N.B. The deceased must be supposed to be addressing the brazen image of a stork.) "Strong is the metal in the section of their heads, the down thereof is of copper. Oh nobles! Oh Holy Spirits, forthwith I am in heaven, I cleave the atmosphere over the country instead of labouring at the oar, I am become strength, I make heaven rejoice, I girate, I make earth the hall at my feet over the cities which tempt my approach, I ( ) among the fowl, I approach the Deities in their temples, I alight on earth or on the sycamore trees in the sacred enclosures, I care not for inundation, I care not for cultivated ground, I care not for the desert, I stretch around the horn thereof, I reck not of the sustenance therein, nor the sounds thereof, I am the holy Mas of the desert, which is pictured in the books."

366. A is from chapter 23 and 24. B is from chapter 12. C gives the names of the four oars of the sun in chapter 148. Chapter 12 is very short.

"I adore thee Oh Sun, the guide through the mysteries of the House of Glory, into this arc of Seb, into this balance of Ra which is balanced with Truth daily, grant that I may glide along the earth and be a director."

The 24th is the Chapter on taking food to every body in Purgatory: "Says the deceased Hemut Unnu, son of Per-het, I am Kheper who created himself from the body of his mother, who fulfilled the wishes of the inhabitants of the primæval water, and imported the phœnix to the companions of the deities named the Forerunners. Then I gathered together food here in every spot where it exists, for every individual who existed there, prowling like cats awaiting the light of Mu. Do thou therefore, Oh Osirian Hemut Unnu, deceased, son of Per-het deceased bring out the boat and engrave the oar blades for thy forward course to Aat-n-Huh in Purgatory, and do thou collect the food shot into every corner therein, for every individual existing there, prowling like cats awaiting for the light, &c., &c."*

367c. Chapter 26.

The chapter on giving a person his heart in Purgatory. Spoken by the Osirian, &c. My heart is given me in the chamber of hearts, my

* This looks like a reference to an early colonization by the Mizraimite races among the barbarous Cushite Aborigines of Egypt.

heart is given me in the chamber of hearts my heart is given me, it is at rest within me. Nothing now but to eat food in the chamber of Osiris, in this region of the East—a cargo full of it. Nothing now prevents me thinking with thee. My mouth is given me to speak with, my feet to walk with, my arms are given me to overthrow my accusers. Open to me Oh doors of Heaven. I pass Seb the leader of the gods. Ourti opens my eyes, the Shop raises my arms, and Anubis tattoos the legs, which I extend to him. I stand erect with Pasht, heaven opens to me, I give my orders in Ha-ka-Ptah (name for Memphis the original of E-gy-pt—means the Hall of the form of Ptah). I think with my heart, I am strong with my heart, I am strong with my arms, I am strong with my legs, my mouth is of pleasing form. My soul is not kept asunder from my body in the abodes of glory in the West."

368. Chapter 68. The chapter on Manifestation in Daylight.

"The Osirian Hemut Unnu deceased has opened the doors of heaven. I open the doors of earth, the bolts of Seb are withdrawn, the upper temple opens into sight, the Osirian Hemut Unnu deceased approaches. I am the Royal Bondsman of the God "Lovely Arm," who carries the arrow that reaches to the earth. The Osirian Hemut Unnu, deceased, opens carefully and passes out carefully, the Osirian Hemut Unnu, deceased, appears in any place he chooses, he is potent with his heart, he is potent with his arms, he is potent with meat, he is potent with drink, he is potent with drink offerings, he is potent with libations, he is potent with what he does in purgatory, he is potent with the excursions he undertakes on to earth, he is so far born that the Osirian Hemut Unnu deceased may say he lives spiritually by the bread of Seb. As for rotten fish it chokes him, but he lives on the bread of wheaten flour, and the red wine of a river in a holy place, the Osirian Hemut Unnu deceased sits with the Heliopolites to make feast with the food of Athor, the goddess encircled by Nimbus, whose broad hall is there. She goes to Heliopolis where the rolls of theology are the writing of Thoth. The Osirian Hemut Unnu deceased is potent in his heart, he is potent in his breast, he is potent in his mouth, he is potent in his arms, he is potent in his legs, he is potent in his prophecyings, he is potent in ordinary water, he is potent in water poured out, he is potent in the wind, he is potent in the waterflood, he is potent in the marshes, he is potent in what he undertakes in purgatory, he is potent in the excursions he undertakes unto earth. The Osirian Hemut Unnu, receives with his left arm and gives it out in turn with his right; he stands or he sits, he succeeds in the functions of his body."

369. The fragment B belongs to a different linen, as it contains the words. Oh Thoth justify Osiris against his enemies, justify the Osirian Pet-Atum.

C contains the 73rd Chapter. The chapter on climbing into Amenti, (the west) on the day of climbing into the *Amhet, (some place or building)*. "Saith the Osirian Hemut Unnu deceased. Oh spirit of the great rams, let me approach, let me see, let me climb the house of glory, let me see my father Osiris, I have passed through the darkness to my father Osiris, I am one who loves him, I have come to see my father Osiris, his heart darts warmth unto me, I have made offerings to my father Osiris, I have opened every route both in heaven and earth. I am the son who loves his father. I come equipped like the holy saints (i.e. dogstars). Oh every god and goddess, I have run my course."

370. Chapter 17. This chapter is a long one and immediately preceding this portion of it occurs the curious and important allusion to the "Fall of Satan." It is well known that we derive all our notions on this point from Milton, and that no such doctrine exists in the Bible. This book of the dead existed hundreds of years before Moses, and the tradition of the imaginary fall of Satan previous to Man's creation has been handed down to us from this heathen source. In line 54 of this chapter we read as follows.

"This is Saham the injurer of Osiris. Others say, This is the Serpent who used to be at the very head of Righteousness. Others say, This is the Hawk who used to be among the heads. He was the first in Righteousness and afterwards in Wickedness. He caused Wickedness to make Righteousness succumb. Others say, This is Horus worshipped in Sichomp. Others say, These be Thoth and good Atum son of Milt, the harbinger gods who pull away the Sacrifices from the enemies of the Legitimate God. Oh save ye the deceased justified Osirian from the watchers and the pullers. from the second rates and the first rates, from disease and injury. May they never be discovered lying in wait against the Osirian, may they never prevail over me, may I never fall into their flames, for I am aware of them, I am aware of the name of this Mazd among them in the dwelling of Osiris, with a dart in his hand, invisible, wandering upon the earth in fiery flame, whose measure Hapi has written. Never has the deceased justified Osirian Hemut Unnu seen such healthy exercise on the earth with Ra, nor such pleasant rest with Osiris. My dinners there cannot be exceeded in daintinesses even because he is a servant of the True God, in the ordinances of the Creator. The Osirian Hemut Unnu deceased soars like a hawk, and swills like a goose, and like Nahvek he will never be destroyed."

Explanation. "This is Anubis. This is Horus, worshipped in Sichomp. Others say, this is Horus of the (grove?) others, say, the Harbinger Gods who keep off the enemies of the true God from him. Others say, this is Horjennu, of the (grove). Let them not toss me therein, let me not go near their horns."

Explanation. "These dishes of exceeding daintiness signify, the image here of Ra, with the image of the Eye of Horus. Oh Lord of the Palace, Captain of the Gods, save thou the Osirian, Hemut Unnu deceased from this divinity therein, in the form of a cat, with the brows like mankind, who feeds upon the damned. This circuit of the lake of fire devours the body, pierces the heart, and tears corpses in a way never was seen, the explanation whereof is—Its name is Devourer of myriads of years, and it is at the lake in Phœnicia, which is hard by the lake of fire, in Emperotf (the desert)."

371. 19th chapter. The chapter on the flowers of justification (probably a crown of flowers).

"Saith the Osirian Hemut Unnu deceased, Thy father Atum presents to thee on a salver this beautiful coronet of justification of this living forehead, dear to the ever-living gods. Osiris Lord of Amenti justifies thee against thy enemies. Thy father Seb orders for thee all his joints of meat. May Hor-si-esis, Son of Osiris, honour thee on the throne of the father the Sun, to overthrow thy enemies. The two domains of Atum order for thee, and the god Atum orders for thee, and his circle of gods repeat the order—a hearty embrace of justification. Hor-si-esis, son of Osiris, is eternal, the Osriian Hemut Unnu deceased is eternal. Osiris Lord of the West, and every deified region, and every goddess, both in heaven and earth, justify Hor-si-esis, son of Osiris, against his enemies before Osiris, Lord of the West, and they justify the Osirian Hemut Unnu deceased against his enemies, before Osiris, Lord of the West, viz., before Uonofer (the Good One), son of Nutpee."

The chapter then goes on to repeat the justifications in the different chief regions of Egypt on different chief festivals, and ends with the usual promises that if the chapter is chanted, and the proper offerings made for the dead, the result will be satisfactory to the soul of the deceased.

372. The Vignettes B belong apparently to Chapter 110 where the deceased is represented reaping gigantic corn in the fields of Aaneru (near Memphis).

A is the beginning of Chapter 83. The Chapter on Transformation into a bennu (long legged bird, stork or phœnix) "Saith the Osirian Hemut Unnu deceased. I fly among the circle of gods, I am born like Kheper (the Beetle), I grow like the flowers, I am initiated like the mysteries. The food of Deity reaches the lower parts within them. I am the image here of these seven four-footed goddesses, in their transformation in Amenti, greatly shining in the members of its body, among which are this god, Set and Thoth, on this occasion of worship. Oh Lord of Sichomp with the Spirits of Heliopolis abiding among them. I approach on this day, I arise, I labour, among the gods. I am Chons who overthrows all the proud."

373. FRAGMENTS. The writing is in linear hieroglyphic which stands half between hieroglyphics and hieratic.

374. Chapter of giving so and so his heart in Purgatory.

375. FRAGMENTS belonging to the long papyrus. No. 94.

376. Chapters 21 and 22 are on the same subject—viz.

The chapter on restoring to so and so his mouth in Purgatory. Chapter 21. Saith the Osirian Hemut Unnu deceased. Turn thy face, oh Osiris, lord of the flash of light in the palace of darkness of the nightly vault, I approach thee, I am glorified, I wash my hands in thy presence. I come to thee—thou art careful of thy favours. He restores the mouth, he speaks with it the issues of his heart, even in that hour of the night which is unpropitious.

The 22nd chapter—"Saith the Osirian Hemut Unnu deceased—I shine like the egg in the land of mystery—my mouth is restored to me and I speak with it—I am in presence of the great pioneers, in presence of the great god of the house of glory—my arms are not impeded (in the published edition the word 'not' is omitted), before the pioneers of any god or any goddess—I am the Osiris worshipped at Rostu—at the head of the place called the staircase—I approach, I perform the desire of my heart in the day of flame, I extinguish the flame as it approaches."

377. Belongs to same person as No. 341.

378. A and D belong to Chapter 15, B and C to Chapter 148.

In D, in the first picture, the deceased is sitting in the barque of the sun during his daily journey; in the second the sun has just sunk beneath the horizon; and in the third the deceased gets to shore to get his supper, which is seen on the altar.

Chapter 148 is also connected with the worship of the sun and very likely may have come next to Chapter 15. The picture represents the four

oars of the north, south, east, and west quarters of the heavens—also the seven kine of the sun.

379. This deserves notice as the *beginning* of the passages of which the collection contains so many pieces. As usual, the person who pasted them on to the board has inverted their proper order. B is the first chapter of the book of the dead. It begins. "Hail Osiris Bull of the west, with Thoth eternal King. I am the great deity in his ark; I have contended for thee; I am one among the crown of deities, the kingly pioneers."

380. Fragments of the addresses to the different halls in Purgatory with their presiding deities.

381. No headings to these fragments. The same may be said of 382.

382. 13th and 14th Chapters of the Book of the Dead.

383. As usual, the first and third fragments ought to interchange places.

The 13th is the chapter on locomotion after being manifested, and it is ordered to be chanted over an ornament of some textile material inserted into the right ear of the mummy, and on which the name of the deceased is written on the day of his embalming. The words are. "I move like a hawk, I am manifested like the phœnix, the morning star. I have run the race. I adore the sun in the beautiful west. I stroke the locks of Osiris, I fondle the cats of Horus, I have run the race, I adore Osiris."

The 14th is the Chapter on destroying the vermin in the heart of the deceased.

"Saith he—I turn towards thee, oh coming opportunity, in all mysteries —May the deceased Osirian Hemut Unnu, son of Perhet deceased, repeat these words rightly—may no god of vermin fill him with filth—let him repel it with all his force—verily I, the god Sam, have repelled mishaps and stumbling-blocks from him. Verily Anubis repels misfortune from thee, thou art with the god of peace in his own abode—mayest thou have thy offerings and live with him. May the deceased Osirian Hemut Unnu live with him. May he destroy all the vermin in his heart."

384. Fragments of the 18th Chapter.

This Chapter is divided into ten sections, each relating to the justification of the deceased after death in different parts of Egypt. Thoth is requested in each case to justify the deceased as he justified the god Osiris.

385. Fragments of the Book of the Dead.

386. The 7th, or 9th, and other early CHAPTERS of the Book of the Dead.

The deceased, in the great majority of these Fragments, is named Hemut Unnu (The duckling is perceived), son of Per-het (open heart).

387. CHAPTER 57th, of the Book of the Dead.

The Chapter on the blast of wind contending with the waters in Purgatory. In this Chapter, the goddess Saf erects at last a shelter for the deceased, and the god Noum fixes it on its foundations. When the wind is North, deceased sits on the South, when the wind is South, deceased sits on the North, and so on for the other quarters; at last, he contracts his eyebrows over his nose, and makes a rush to a more eligible spot.

388. LARGE PIECE OF PAPYRUS, bearing a fragmentary inscription written with a brush, in Arabic characters, nearly of the Cufic form—

The upper line is clearly the "B-ism-allah," in "the name of God;" and below, the first clause of the profession of faith of the Mohamedans, "La illah ila Allah."—"There is no divinity but God." The piece of papyrus is 14½ inches high, and 9½ inches wide. There is scarcely any evidence of the papyrus having been used previously, by the ancient Egyptians.

389. Portion of CHAPTERS from 32nd to 36th of the Book of the Dead.

390. FRAGMENTS concerning libation, of a similar character to those in 376.

391. CHAPTER 41 and 42. The Chapter on repelling (some kind of reptile), from so and so in purgatory.

"Spoken by the Osirian Hemut Unnu deceased son of Perhet. Osiris Uonofer (i.e. the good) with Atum shines upon Mu and Tafnet, he opens the house of glory of the horizon and the odour thereof comes out. Oh, guardian of the west therein, who livest on the breezes, a god passing in his barque, the subject of conversation to the circle of the nine gods in Ashur (i.e. the capital city of the 18th nome in Lower Egypt). I approach, I appear, I get close, I utter the throat choking words, then I live, I am safe from the accuser."

The vignettes throughout this papyrus are generallly different from those in the published edition. I have not met that in D elsewhere. The text throws no light on it, being merely the naming of certain names by the deceased in Purgatory.

392. Part of the 71st CHAPTER already translated.

393. CHAPTER 31 or 32 of the Book of the Dead.

394. FRAGMENTS, without any heading.

395. B. is the 45th CHAPTER of the Book of the Dead.

The CHAPTER on not relieving the bowels in Purgatory! "Saith the deceased Hemut Unnu son of Perhet, I repose, I repose on Osiris, I rest my arms on Osiris, He has no rest, he cannot relieve his bowels, he cannot &c. &c. Oh! cause ye the deceased Osirian, to assist his father Osiris."

A is a part of CHAPTER 18 mentioned in explaining 33

396. C joins on at the right hand of A, no heading to these fragments. An adoration of Atum and Kheper, reminds us of CHAPTER 139, while the statements that they shine, like the Phœnix in the temple of the Phœnix in Heliopolis, is a parallel passage to CHAPTER 140, but the remaining portions differ.

397. LARGE FRAGMENT of the Book of the Dead, without any heading.

398. THE CHAPTER ON DRINKING WATER IN PURGATORY.

399. FRAGMENTS of the Book of the Dead.

400. FRAGMENTS of the Book of the Dead.

401. FRAGMENTS of the Book of the Dead.

402. FRAGMENT OF THE FIRST CHAPTER OF THE RITUAL, or Book of the Dead, in a bold, enchorial hand-writing.

This fragment is accompanied by an outline illustration, representing the lady for whom it was written, worshipping in the house of Horus-Ra, before whose image are five lines of hieroglyphics; the last, over the head of the lady, containing the name of the deceased. The papyrus is of a dark brown color, 1-foot 10-in. long, and 10 inches wide. Adoration of Horus-Ra, by the Osirian lady, the House owner, the Sistrum player, Maut-m-Heb, deceased.

403. PORTION OF THE FRONT OF A CEDAR MUMMY CASE, bearing three columns of hieroglyphics, cut with a sharp, chisel-shaped instrument.

The style of the hieroglyphics, and the form of the case, make it probable that it is of the time of the Ptolemies. The cedar-wood retains its odour, and is probably from the forest of Lebanon. Single block 3-feet 6-inches high, 2⅛ thick. The translation of the hieroglyphics is given by the Rev. D. I. Heath, as follows:

"The words of the Osirian Petosiris deceased.

"Hail, ye Lords of the double truth, ye spotless ones who exist for ever

and ever! come forth to help me, that I may prevail by your assistance, that I may profit by your splendour. Give me a position in this land; allow me to take my food there; allow me to plough there, because—" (Here the fragment breaks off.)

404. SIMILAR PORTION OF A MUMMY CASE, also bearing three columns of hieroglyphics, sketched out with an instrument of the gouge form.

This is also of Lebanon Cedar, and of the same period as the last, and of the like dimensions. Both pieces have been adapted to a pedestal, composed of Cedar of Australia.

The words of the Osirian Horut, deceased, aspiring after Truth, son of the lady Tet, deceased.

"Hail, Terminal Gods, ye spotless ones, who live for ever, world without end! assist ye me in the gulph; light me with your rays; torment me not; let me rise with your risings; let me sit in a place of quietude, in the land of this Double Truth; restore me my mouth, that I may speak with it; grant me the favour of your countenance. I read you; I read your names; I read the name of this God."

405. TABLET of the usual form, bearing two royal names, that of Amunothph II., and that of a queen. Above is the winged globe, and some lines of hieroglyphics; below are the figures of a man and woman.

There is quite evidence enough, both in the forms of the hieroglyphics, and those of the figures, to pronounce this tablet to be a modern forgery; and by some European artist not very conversant with Egyptian art. It is, moreover, carved out of a fine limestone, of a quality that is not to be found in the valley of the Nile. (Joseph Bonomi.) This Tablet is 10¼ inches high, and 8 inches wide.

Description and translation of the hieroglyphics by the Rev. D. I. Heath.

Adoration of the deceased monarch, Amunothph II (about B. C. 1520), by a "Divine Wife," named Nofer Ateri. "Peace offering to the good deity, the balancer of the land, from the divine wife of Pet-Nofer, deceased. Says she, 'Hail, oh venerable God."

It may be remarked, however, that if the supposed forger was not himself conversant with the language, he must have copied his inscription from some authentic source.

406. VASE, IN COARSE RED EARTH, WITH THE FIGURE OF TYPHON IMPRESSED ON IT.

The foot of this vase is square, and the front of it has been made smooth, and certain doubtful hieroglyphics are cut in it. The figure of Typhon is certainly pressed out of a mould made on an antique figure. It is about 4 inches high.

407. A FRONT VIEW OF THE HEAD OF OSIRIS, the size of life, drawn in a black outline, filled up with paint.

This formed part of the winding-sheet of a mummy, of the Roman period. The ears are remarkably small, and placed even higher than is usual in Egyptian figures. The fragment of canvas is about 1 foot 5 inches high, and 1 foot 2 inches wide.

408. TWO SOLID PIECES OF PAPYRUS, one 9 inches long, and $1\frac{1}{2}$ inches wide.

Composed apparently of fragments of demotic papyri, pasted together and secured at the two ends by a lump of coarse bread, on which, while soft, an impression of an oval seal was made.

The other piece, 7 inches long, composed of a solid piece of the stalk of the papyrus, flattened and sealed at the two ends like the former, with an impression of the same seal. The seal seems to have been dipped in a blue liquid, in order that it should be easily released from the soft bread, and likewise to colour the impression. These sticks of papyrus were for the purpose of giving solidity to small volumes of manuscript, round which they were rolled. The word volume, derived from the latin, volvere, to roll, is still retained in our language to signify a book, although books have long since ceased to be made in the form of a roll.

ASHMOLEAN MUSEUM OXFORD

8